RABINDRACHITRAVALI

Paintings of Rabindranath Tagore

Rabindranath Tagore (1861–1941) won the Nobel Prize for Literature in 1913. His works cover almost all the established genres of literature and the performing arts. As a major thinker, he addressed a wide range of issues thrown up by the nationalist movement in the country and the global crises of his time. He conceived and set up Visva-Bharati as a university and a 'centre of Indian Culture' with international connectivity. Late in life, he turned to painting, producing a formidable body of work, pioneering modernism in Indian art.

Rabindra Chitravali is the most comprehensive documentation of any modern Indian artist to date, in its collection of more than 2000 images of Tagore's paintings, drawings and doodles, most of them reproduced—with special care to capture the tones and colours of the originals—for the first time ever. A rich critical apparatus—including commentaries, notes, relevant information and technical details relating to the works reproduced, and an overarching introduction, all provided by Professor R Siva Kumar; translations of Tagore's own writings on art and aesthetics and his own paintings, culled from his essays, correspondence, notes and recorded conversations, and published reviews of his exhibitions—provides a framework for a fresh reading of the works.

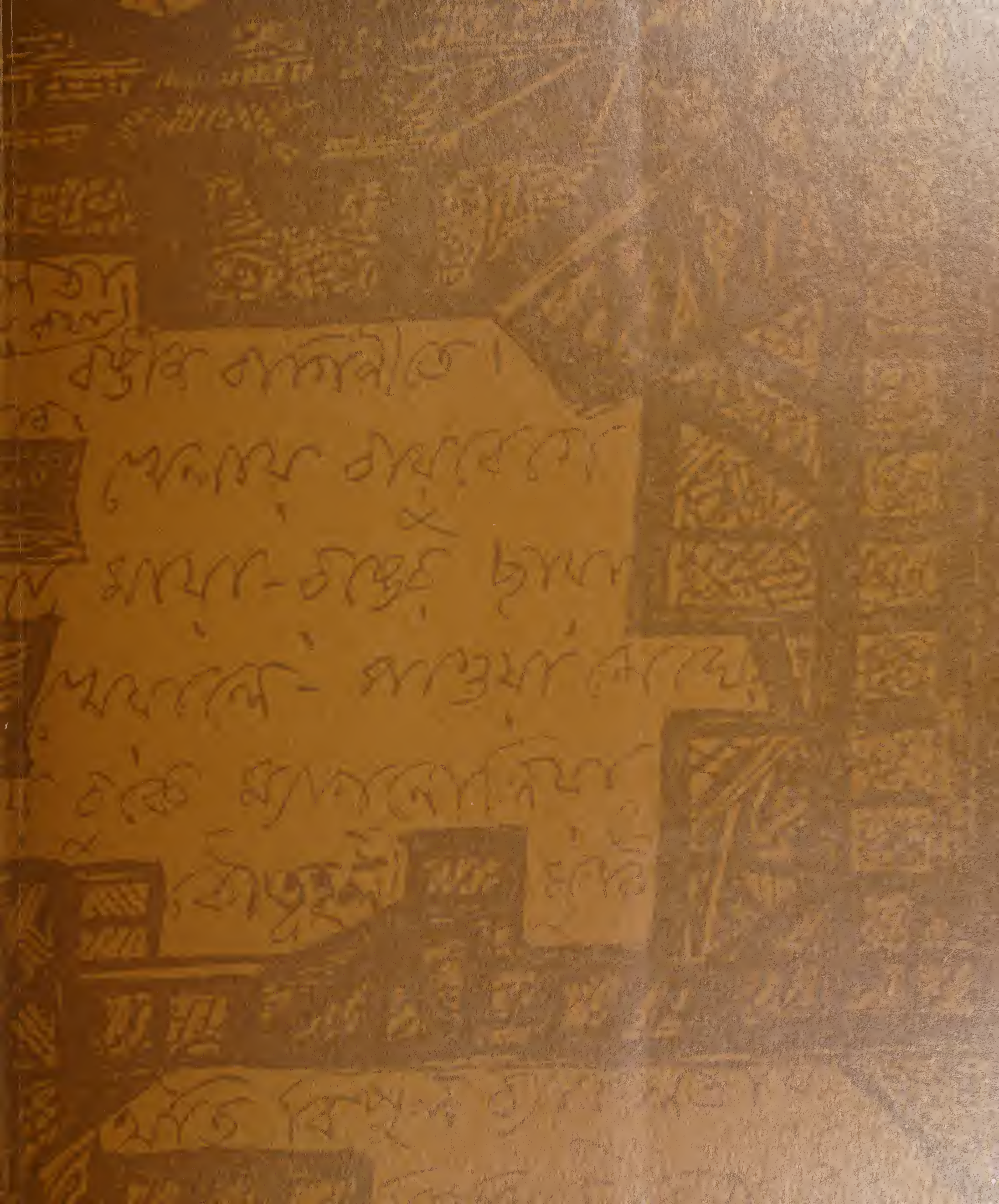
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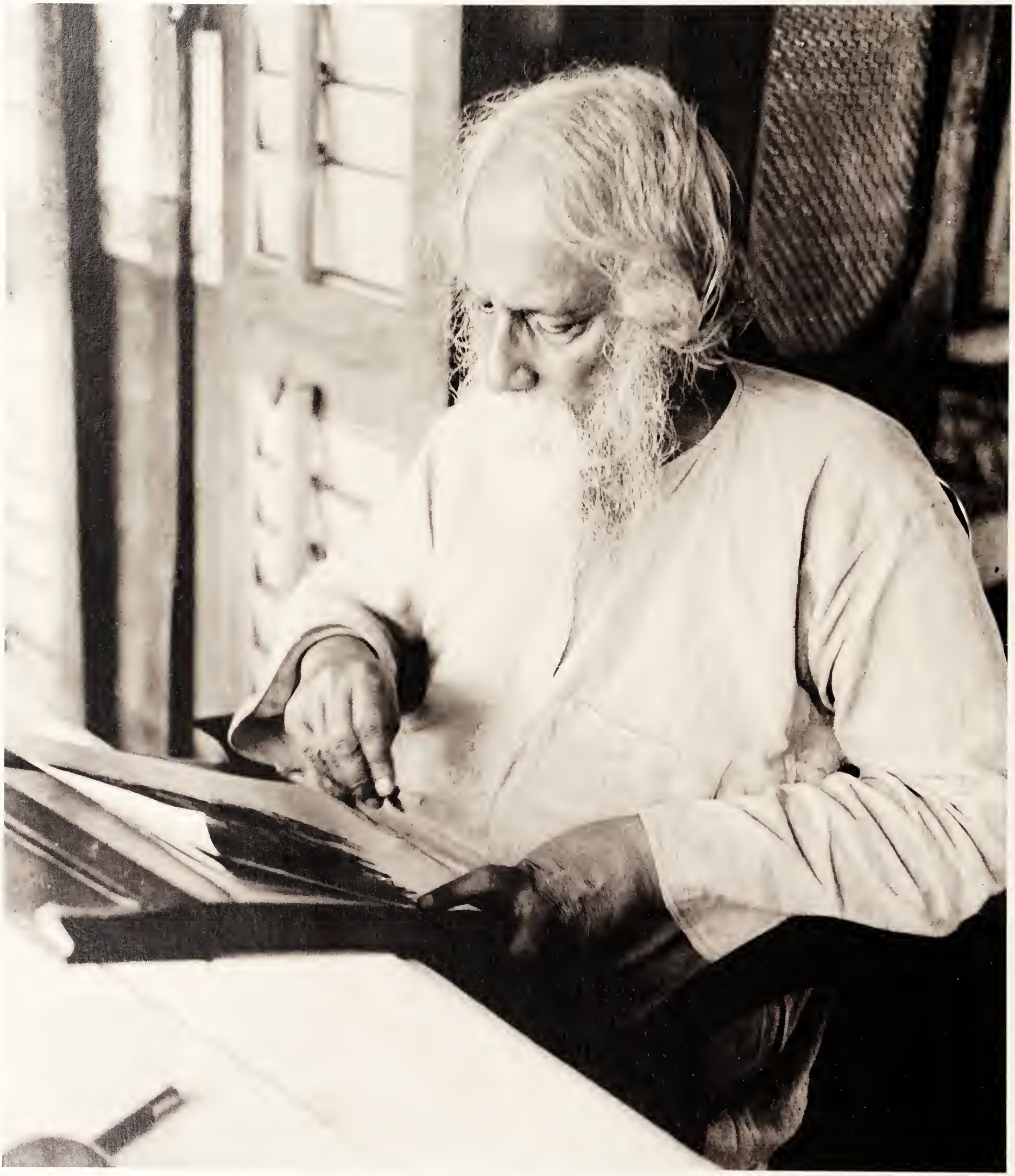


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Edited and Introduced by R Siva Kumar

Volume 4

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Rabindranath's engagement with nature antedates his interest in painting, even his interest in literature. For a child bereft of adequate human company, nature was a not a conglomerate of objects of perception out there but a companion. This is how he talks of it in *Reminiscences*: 'How intimately did the life of the world throb for us in those days! Earth, water, foliage and sky, they all spoke to us and would not be disregarded.'[1] And further, 'From my earliest years I enjoyed a simple and intimate communion with Nature. Each one of the coconut trees in our garden had for me a distinct personality . . . On opening my eyes every morning, the blithely awakening world used to call me to join it like a playmate . . . '[2] More than twenty years later this is reiterated again in one of his lectures in *The Religion of Man*: 'Almost every morning in the early hour of dusk, I would run out from my bed in a great hurry to greet the first pink flush of the world . . . The sky seemed to bring to me the call of a personal companionship, and all my heart—my whole body in fact used to drink in at a draught the overflowing light and peace of those silent hours.'[3]

Limited as they were by the physical constraints imposed upon him as a child they still gave him a sense of freedom. Travels with his father to Santiniketan and the Himalayas in 1873 when he was about twelve, unfolded to him the vastness of nature for the first time. What this trip had briefly revealed to him was experienced more deeply during his stay in Shilaidaha when he was nearly thirty. This was his first unrestrained and all encompassing experience of nature. Here he discovered nature in her vastness, in her stark desolation, in her peaceful and nurturing ways, and in her life-threatening fury. Here he came to conclude that 'Nature is obviously the more important thing. The sky is free, the fields limitless; and [surprisingly as Van Gogh saw that] the sun merges them into one blazing whole. In the midst of this, man seems so trivial.'[4] For him the experience of the immensity of the world was almost spiritual. On 2 May 1892 he wrote again from Santiniketan: 'There are many paradoxes in the world and one of them is this, that wherever the landscape is immense, the sky unlimited, clouds intimately dense, feelings unfathomable—that is to say where infinite is manifest—its fit companion is one solitary person; a multitude there seems so petty, so distracting.'[5]

He did not see this as merely a personal intimacy and a growing awareness of the world around, but as the renewal and reliving of a primeval companionship and oneness with nature. In the first of several autobiographical pieces collected in *Ātmaparichay* he wrote: 'Once when I was one with this Earth and the green grass grew upon me, the light of autumn came down, and in sunlight from every pore of my far-stretching green body the fragrant warmth of youth began to rise, and under the bright sky I would lie silently spanning the land and water of many far-distant countries . . . This Earth here is eternally new to me like someone I have loved for many days and many lives . . . I can very well remember many aeons ago, this maiden world had just raised her head from a bath in the ocean and was singing a hymn to the young sun of the time—I had flowered as a tree in the first effusion of life from somewhere on Earth's new ground.'[6] Rabindranath recognized the sublime and the picturesque alternating in his response. In a letter from Shilaidaha dated 20 August 1892 he wrote: ' "If only I could live there!" is often thought when looking at a beautiful landscape painting. That is the kind of longing which is satisfied here, where one feels alive in a brilliantly coloured picture, with none of the hardness of reality. When I was a child, illustrations of woodland and sea, in *Paul and Virginia*, or *Robinson Crusoe*, would waft me away from the everyday world; and the sunshine here brings back to my mind the feeling with which I used to gaze on those pictures.'[7]

But there was also a different Rabindranath and a different response to this very same land. He also noticed the darker side of rural life even as he waxed eloquent about the rural landscape that surrounded him. Referring to this difference William Radice writes in the introduction to his translations of Rabindranath's short stories: 'Because the beauties of the Padma region inspired Tagore to such rhapsodies and ecstasies—in his letters to Indira Devi and in many of his poems—it is tempting to see this as the dominant mood. But romantic though he was he always kept his feet on the ground. If we take the totality of his life in Shilaidaha, including his practical work as a zamindar and businessman, and his domestic life, and his editorial work, as well as the whole range of poetry and stories, we find that realism is present as much as lyricism, romanticism or pantheism.'[8] In his

short stories from this period details of rural life and the landscape of the place, realism of feeling and realism of perceptible facts, are woven seamlessly into vivid images of life. And this he thought was his unique achievement as a writer. In 1921, commenting on E J Thompson's study of his life and work, he wrote about this in a letter to Prasanta Mahalanobis: 'My own conviction is that I was the first to introduce the land of Bengal to Bengalis as a subject fit for literature—neither Michael nor Nabin Sen nor Bankim did that. I could do it because the family I was born into did not detach my mind from my country. I never let myself become entangled in the usual conventions and rituals; and because I remained a loner by nature, I was able to associate freely with everyone.'[9]

Rabindranath played a role not only in introducing Bengal as a subject fit for literature but also as a subject fit for art. From 1909 onwards he began to encourage Gaganendranath, Abanindranath and artists round them to leave the cultural greenhouse of nationalist historicism and work in contact with nature and life. In the winter of 1915–16 he invited young artists like Nandalal Bose, Mukul Dey and Suren Kar to Shilaidaha to introduce them to the landscape that transformed his writing. Nandalal referred to this as his 'practical initiation to nature study' under Rabindranath.[10] And under his inspiration Nandalal and his associates at Santiniketan later gave shape to an art in which personal experience of the land rather than the nation's history was used to invoke a sense of cultural identity and belonging. And their works with Santiniketan, its landscape and the life of the peasants and the tribals around it as its main theme, invoke not the romantic and effusive Rabindranath of the *Glimpses of Bengal* but the realist author of the short stories.

However Rabindranath's own landscapes do not readily merge with this art he helped to create. We may begin by pointing out two details that separate them from the work of other Santiniketan artists; the first pertains more to the early landscapes, and the second to his landscapes, in general. His early landscapes are the expression of an idea rather than a representation of the visible. Like landscapes by children, but also like those by the traditional Chinese artists, a Tagorean landscape would consist of a collection of motifs organized in a certain ideal order. Its ingredients include land, water, trees, sky and mountains; with the sky and the water usually shown framed by the land and the trees but tonally undivided. Large water bodies and mountains in conjunction clearly indicate that these landscapes like the animals of his early paintings belong to the geography of his mind rather than to the reality of his everyday world. Occasionally they also contain ruins or a small hut or temple-like structure, usually in the distance. And some of these paintings remind us a little of Gaganendranath, not stylistically but in spirit (Plates 11 and 13).

The second aspect—and this applies to his landscapes in general—is that born of an idea of nature his landscapes are devoid of human presence. While landscapes often serve as backdrops for human action in traditional Indian and Western art, as in the Far East, it is an autonomous theme in Rabindranath's oeuvre. Among the nearly two hundred landscapes reproduced here only about ten or twelve contain human or animal forms. Even in these the figure or animal seldom stands

out; in most they are merged with the scene and can be marked out only by paying some attention. And when they are not one with the scene the figure stands off-centre or lost at the centre of its expanse, and the animals appear silently grazing, or as an integral part of nature even when they are in movement. In fact man and beast are firmly foregrounded only in a single painting (Plate 63).

While his landscapes are not usually images of places he would have known, some appear to have been based on memories of his stay by the Ganges. He describes one of his early experiences of living by the Ganges at Chandernagore thus: 'The Ganges again! Again those ineffable days and nights, languid with joy, sad with longing, attuned to the plaintive babbling of the river along the cool shade of its wooded banks. The Bengal sky full of light, this south breeze, this flow of the river, this right royal laziness, this broad leisure stretching from horizon to horizon and from green earth to blue sky, all these were to me as food and drink to the hungry and thirsty.'[11] These pictures usually have silhouetted forms in the foreground with a large stretch of water behind, and in the middle or far distance a bank with huts and trees. The viewer in these works seems to be someone lurking under the shadows in the foreground (Plate 38) rather than one seeing the trees silhouetted against a scene flooded with light as it appears in some of his own later works. The stretch of water in contrast to the shaded foreground looks like an immense field glowing in the afternoon light (Plates 37 and 9). Such landscapes are usually placid and convey a sense of rural quietness (Plate 1), whether the sunlit area is read as land or water, or the unmarked field stretching to the horizon is an expansive space for a leisurely mind to wander through.

While the early landscapes are all monochrome or near monochrome, his rendering of both objects and space gradually acquires an atmospheric shimmer, then comes a sense of luminosity and finally colour and an iridescence. These brightly coloured pictures from the mid-thirties, perhaps the most loved of Rabindranath's landscapes, are also the ones in which the resonances of local experience are palpable. The time in these pictures is not afternoon but dusk, the time when things do not unroll into the distance but gather up and collapse into a dense foreground, when objects lose their identities and coagulate into unfamiliar and ominous silhouettes, when the world draws closer and thickens around you. For all the colour and iridescence of these paintings the two elements we notice in his early landscapes—quietness and leisurely exploration—continue to characterize these landscapes. We have to let the pools of light and darkness in these paintings gradually draw us in before they begin to unfold in whispers to our minds. This is also the experience the densely drawn ink drawings from this period showing garden and woodland spaces suggest (Plates 67 and 120). One has to sink into them before one can begin to feel in the twilight.

But these twilight pictures also carry resonances of old memories and thoughts. 'There is a depth of feeling and breadth of peace in a Bengal sunset . . . ,[12] he wrote in an 1892 letter, and two years later he wrote: 'Goethe on his death-bed wanted "more light." If I have any desire left at all at such a time, it will be for "more space" as well; for I dearly love both light and space. Many look down on Bengal as being only a flat country, but that is what makes me revel in its scenery all the more. Its unobstructed sky is filled

to the brim, like an amethyst cup, with the descending twilight and peace of the evening; and the golden skirt of the still, silent noonday spreads over the whole of it without let or hindrance.' And, 'Where is there another such country for the eye to look on, the mind to take in?'[13]

But in the last few years colour drains away slowly from his landscapes, as it does from the rest of his oeuvre, and leaves them, though more structured, once again monochromatic like the early ones.

His paintings of flowers mark another side of his love for nature and form a sub-species of sorts within the same genre. Some of the flowers he paints are nameless inventions but others are identifiable as representations of rose, hibiscus, tuberose, canna, day lily and so on. Some of them, drawn with great care and delicateness, should be studies done from nature; others are things seen in imagination. Identifiable or not most have a sensuousness of their own. In them the relation between nature and the viewer is reversed. Through flowers nature reveals itself as sensuous and delicate, as the small and beautiful with a touch of the immense and the eternal, and allows man to enfold it for a fleeting moment.

1 Rabindranath Tagore, *Reminiscences*, Macmillan, Delhi 1980, p. 22

2 Ibid. pp. 226-227.

3 Rabindranath Tagore, 'The Vision', Sisir Kumar Das ed. *The English Writings of Rabindranath Tagore*, vol. 3, Sahitya Akademi, New Delhi 1996, p. 124

4 Letter from Shahazadpur dated June 1891, *Glimpses of Bengal*, Macmillan, Delhi 1980, p. 28.

5 Ibid. pp. 58-59.

6 Rabindranath Tagore, *Ātmaparichay*, translated by Devadutta Joardar and Joe Winter as *Of Myself*, Visva-Bharati, Kolkata 2006, p. 12. The first of six autobiographical pieces collected in *Ātmaparichay*, it was written in 1904.

7 *Glimpses of Bengal*, pp. 85-86.

8 William Radice, 'Introduction', in Rabindranath Tagore, *Selected Short Stories*, Penguin Books, London 1991, p. 11.

9 Krishna Dutta and Andrew Robinson eds. *Selected Letters of Rabindranath Tagore*, Cambridge University Press, Cambridge 1997, p. 278.

10 Panchanan Mandal, *Bharat-shilpi Nandalal*, vol. 1, Rarh Gaveshana, Santiniketan 1982, p. 385.

11 *Reminiscences*, p. 208.

12 *Glimpses of Bengal*, pp. 89-90.

13 Ibid. pp. 144-145.





Top Plate 1
Ink on paper 21.8 x 34 cm
10 Nov. 1928

Bottom Plate 2
Ink on paper 21.2 x 30.2 cm
Nov. 1928



Plate 3
Ink on paper 10 x 28.1 cm
16.11.1928





Plate 4
Ink on paper 22.4 x 22.8 cm (maximum measurements)
*c.*1928-29



Plate 5
Coloured ink and poster colour on paper 27.5 x 26.8 cm
*c.*1929-30



Plate 6
Coloured ink on paper
27.9 x 4.4 cm *c.*1929-30



Plate 7
Ink on paper 23.1 x 30.1 cm
c.1929-30



Plate 8
Coloured ink and pastel on paper 23.8 x 31.9 cm
c.1929-30





Top Plate 9
Pen and coloured ink on paper 19.4 x 42.3 cm
*c.*1930

Bottom Plate 10
Coloured ink on paper 28.3 x 46.6 cm
*c.*1930



Plate 11
Coloured ink and gold pigment on paper 63.5 x 49.3 cm
*c.*1929-30



Plate 12
Pastel on paper 21.6 x 27.9 cm
*c.*1930



Plate 13
Coloured ink on paper 40.3 x 54.5 cm
c.1929-30



Plate 14
Coloured ink and poster colour on paper 23 x 31 cm
Sept. 1930



Plate 15
Ink on paper 21.5 x 27.2 cm
*c.*1930-31



Plate 16
Ink on paper 21.5 x 28.1 cm
*c.*1930-31



Plate 17
Ink on paper 21.7 x 28.1 cm
c.1930-31



Plate 18
Coloured ink on paper 21.5 x 27 cm
*c.*1930-31



Plate 19
Coloured ink on paper 33.6 x 20.3 cm
*c.*1931



Plate 20
Coloured ink and poster colour on paper 44.4 x 56.3 cm
20 May 1931



Plate 21
Pastel, coloured ink and poster colour on paper 21 x 28 cm
10.3.1931

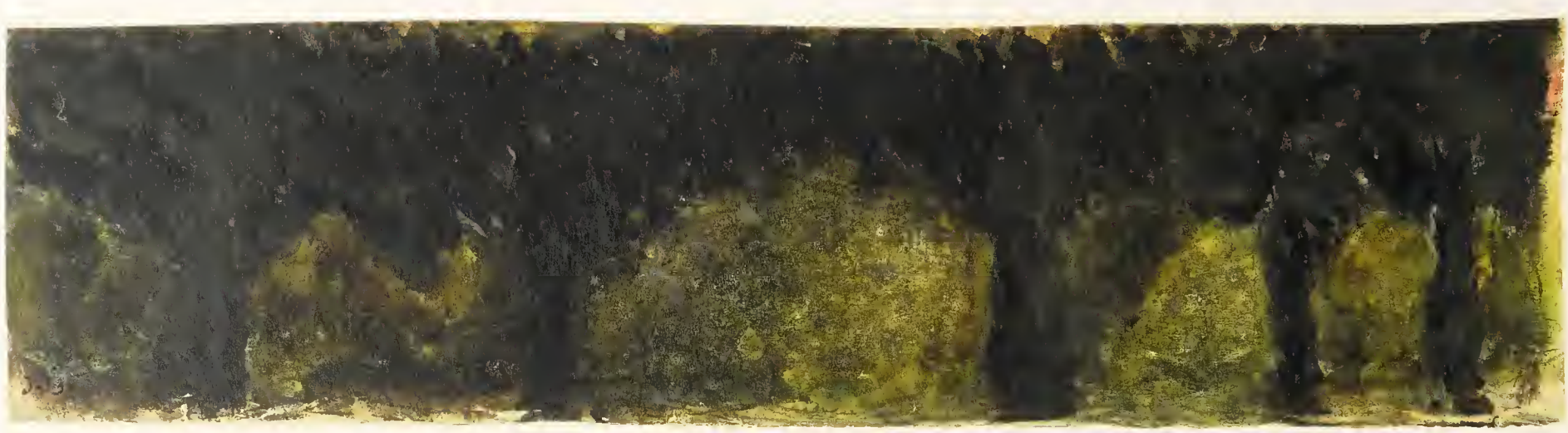


Plate 22
Ink on paper 31.8 x 38.7 cm
*c.*1931-32



Plate 23
Etching on paper 18 x 12.1 cm
*c.*1931-32





Top Plate 24
Coloured ink on paper 17 x 37.4 cm
1932

Bottom Plate 25
Coloured ink and poster colour on paper 9.4 x 37.6 cm
1932



Plate 26
Crayon, watercolour, coloured ink, and poster colour on paper 45.6 x 56.5 cm
1932



Plate 27
Coloured ink on paper 25.4 x 35.5 cm
1932



Plate 28
Coloured ink and poster colour on paper 21 x 29.3 cm
March 1932



Plate 29
Coloured ink and poster white on paper 45.2 x 56.8 cm
March 1932



Plate 30
Pen and ink on paper 18.9 x 22.9 cm
*c.*1932



Plate 31
Coloured ink on paper 31.3 x 35.5 cm
16.3.1932



Plate 32
Coloured ink and opaque white on paper 31.6 x 38.6 cm
*c.*1932



Plate 33
Ink and poster colour on cardboard 18.1 x 21.1 cm
c.1932



Plate 34
Coloured ink and poster colour on paper 24.6 x 19.1 cm
*c.*1932-33



Plate 35
Coloured ink and poster colour on Shikishi board 18 x 21 cm
*c.*1932-33



Plate 36
Coloured ink on paper 60.8 x 27.7 cm
*c.*1933



Plate 37
Pen and coloured ink on paper 17.6 x 25.5 cm
10.11.1933



Plate 38
Pen and ink on paper 25.4 x 17.6 cm
3.11.1933



Plate 39
Coloured ink and watercolour on paper 24.3 x 21.6 cm
30.5.1933



Plate 40
Coloured ink and poster colour on paper 67 x 68.5 cm
c.1933



Plate 41
Pencil on paper 13 x 19.5 cm
*c.*1933



Plate 42
Pen and ink on paper 40.7 x 72.3 cm
c.1933

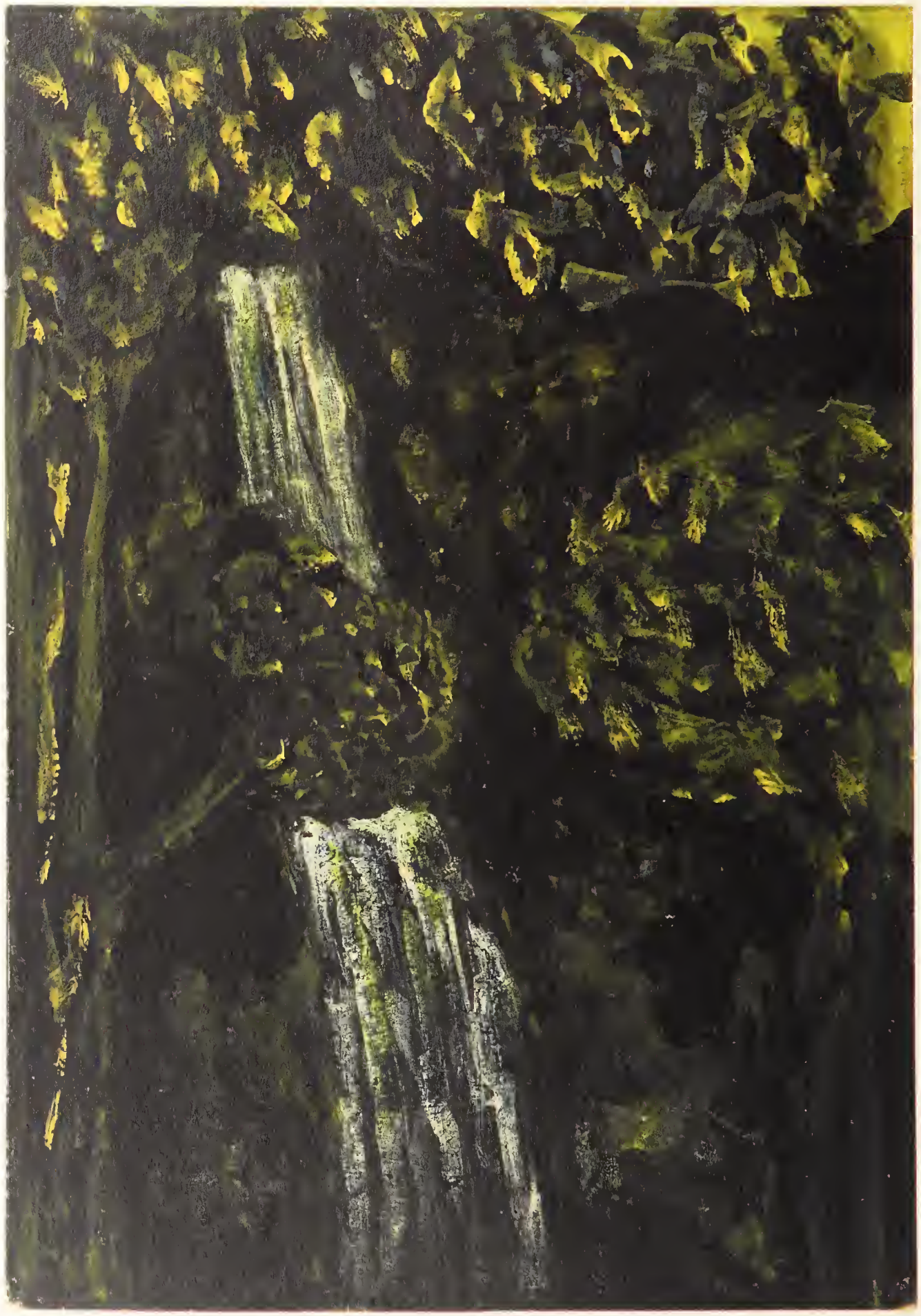


Plate 43
Coloured ink and poster colour on paper 25.3 x 17.5 cm
10.11.1933



Plate 44
Coloured ink and poster colour on paper 23.2 x 20.4 cm
c.1933-34



Plate 45
Coloured ink and poster colour on paper 17.7 x 25.3 cm
c.1933-34



Plate 46
Coloured ink and poster colour on paper 12.5 x 13.3 cm
*c.*1933-34



Plate 47
Ink on paper 21.5 x 27.8 cm
*c.*1933-34

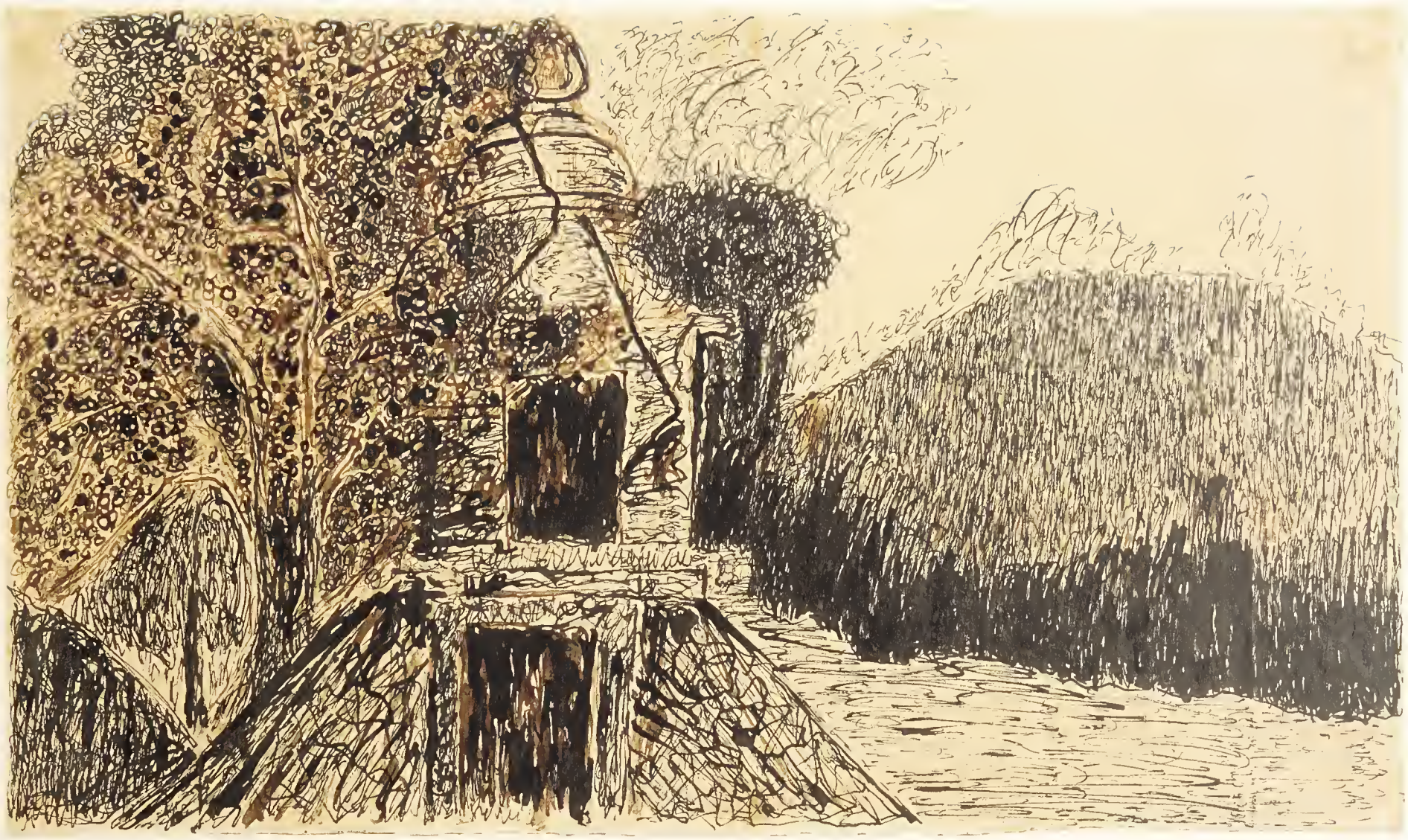


Plate 48
Pen and coloured ink on paper 32.9 x 55.7 cm
*c.*1933-34



Plate 49
Pen and ink on paper 25.8 x 17.8 cm
*c.*1934



Plate 50
Coloured ink and poster colour on paper 26 x 36.8 cm
13.11.1934



Plate 51
Coloured ink and poster colour on paper 55.9 x 70.5 cm
18 Aug. 1934



Plate 52
Coloured ink and opaque white on paper 17.7 x 25.3 cm
c.1934

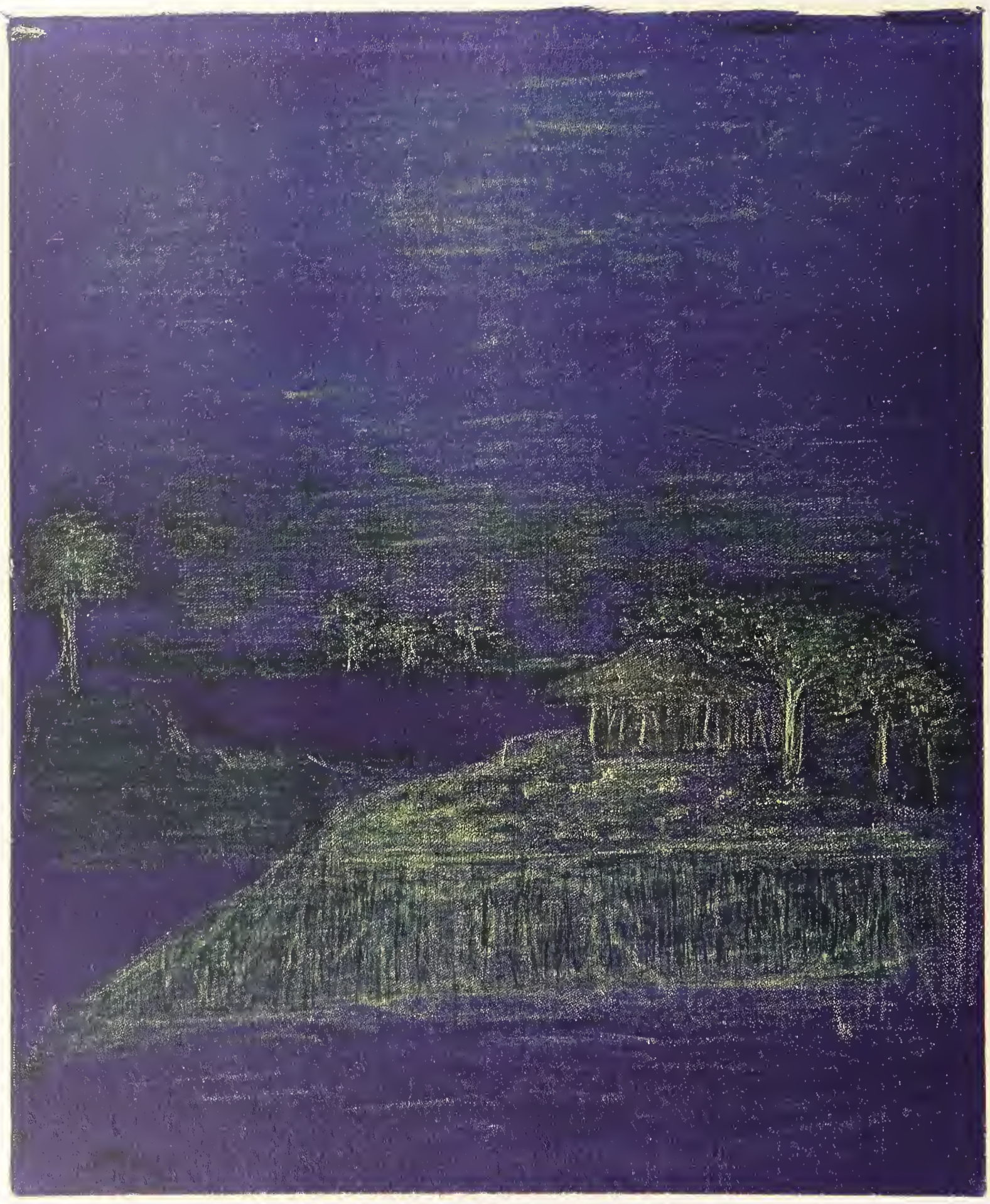


Plate 53
Pastel and ink on silk 26.6 x 21.6 cm
c.1934



Plate 54
Coloured ink on paper 34.6 x 50.1 cm
*c.*1934



Plate 55
Watercolour, poster colour and coloured ink on paper 35.6 x 52.4 cm
*c.*1934-35



Plate 56
Coloured ink and poster colour on paper 50.6 x 68.5 cm
c.1934-35



Plate 57
Coloured ink and watercolour on paper 23.6 x 33.9 cm
*c.*1934-35



Plate 58
Coloured ink on paper 21 x 18 cm
c.1934-35



Plate 59
Pastel on paper 11.9 x 40.3 cm
c.1934-35





Plate 60
Pastel, poster colour and coloured ink on paper 17.6 x 13.7 cm
c.1934-35



Plate 61
Ink on paper 25 x 18.7 cm
*c.*1934-35



Plate 62
Crayon, watercolour, coloured ink and poster colour on paper 35.2 x 52.1 cm
c.1935



Plate 63
Coloured ink and poster colour on paper 40.7 x 56.7 cm
28.1.1935



Plate 64
Pastel on paper 35.4 x 25.2 cm
23.7.1935



Plate 65
Pastel on paper 24.2 x 27.3 cm
15.10.1935



Plate 66
Pastel on paper 27.2 x 25.1 cm
24.7.1935



Plate 67
Pen and ink on paper 35.5 x 25.1 cm
21.7.1935



Plate 68
Coloured ink and poster colour on paper 25.5 x 35.5 cm
3.6.1935



Plate 69
Coloured ink and poster colour on paper 25.1 x 35.7 cm
c.1935



Top Plate 70
Coloured ink and watercolour on paper 5.7 x 37.5 cm
21.6.1935

Bottom Plate 71
Pastel and pencil on paper 7.1 x 25.6 cm
1935





Plate 72
Pastel on paper 18.5 x 5.8 cm
14.10.1935



Plate 73
Pastel on paper 25 x 18 cm
20 Feb. 1935



Plate 74
Pastel on paper 29.1 x 22.7 cm
24.7.1935



Plate 75
Coloured ink on paper 35.9 x 25.5 cm
5.6.1935



Plate 76
Pastel on paper 32.4 x 49.5 cm
*c.*1935



Plate 77
Coloured ink on paper 25.1 x 35.3 cm
20.6.1935



Plate 78
Coloured ink on paper 25.1 x 35.3 cm
23.6.1935



Plate 79
Coloured ink and poster colour on paper 44.4 x 69.8 cm
*c.*1935



Plate 80
Coloured ink and poster colour on paper 43 x 78.5 cm
c.1935



Plate 81
Pastel on paper 19.4 x 23.1 cm
20.7.1935



Plate 82
Ink on paper 22.9 x 29.1 cm
*c.*1935



Plate 83
Poster colour and coloured ink on paper 37 x 49 cm
c 1935-36



Plate 84
Coloured ink and poster colour on paper 30.3 x 24.9 cm
c.1935-36



Plate 85
Coloured ink and poster colour on paper 35.7 x 112 cm
c.1935-36





Plate 86
Coloured ink and pastel on paper 34.6 x 110.5 cm
c.1935-36





Plate 87
Pastel on paper 21.6 x 28 cm
c.1935-36



Plate 88
Pen and ink on paper 8.4 x 15.6 cm
c.1935-36



Plate 89
Ink on paper 42.1 x 33.9 cm
c.1935-36



Plate 90
Coloured ink and poster colour on paper 36 x 31.4 cm
c.1935-36



Plate 91
Coloured ink and watercolour on paper 8.2 x 9.2 cm
c.1935-36



Plate 92
Coloured ink on handmade paper 21.4 x 28.8 cm
c.1935-36



Plate 93
Coloured ink and poster colour on paper 22.8 x 37 cm
c.1935-36



Plate 94
Coloured ink and poster colour on the back of a photograph 13.2 x 22.4 cm
c.1935-36



Plate 95
Coloured ink and poster colour on paper 25.3 x 35.5 cm
c.1935-36



Plate 96
Pastel on paper 16.7 x 24 cm
*c.*1935-36



Plate 97
Coloured ink and watercolour on paper 12.6 x 51.6 cm
16.5.1936





Plate 98
Coloured ink and crayon on paper 15.8 x 56.1 cm
16.5.1936





Plate 99
Coloured ink on paper 39.4 x 50 cm
15.5.1936



Plate 100
Coloured ink on paper 21 x 33.5 cm
21.5.1936



Plate 101
Ink and watercolour on paper 38.3 x 55.6 cm
16.5.1936



Plate 102
Ink and watercolour on paper 38 x 55.7 cm
14.5.1936



Plate 103
Coloured ink on paper 39.7 x 50.3 cm
14.5.1936



Plate 104
Coloured ink and watercolour on paper 55.8 x 38.3 cm
18.5.1936



Plate 105
Pen and coloured ink on paper 59.5 x 55.2 cm
c.1936



Plate 106
Coloured ink and poster white on paper 37.8 x 37.7 cm
17.6.1936



Plate 107
Ink on paper 14 x 26.2 cm
11.5.1936



Plate 108
Pen and ink and pastel on paper 35.2 x 25.9 cm
*c.*1936



Plate 109
Coloured ink on paper 28.5 x 21.4 cm
1936



Plate 110
Coloured ink and poster colour on paper 38 x 26.4 cm
3 Aug. 1936



Plate 111
Pastel on paper 21.9 x 28.6 cm
30 June 1936



Plate 112
Coloured ink on paper 21.2 x 28.6 cm
c.1936



Plate 113
Pen and ink on paper 32 x 21.3 cm
1936



Plate 114
Pastel on paper 28.5 x 21.5 cm
26.6.1936



Plate 115
Coloured ink on paper 17.5 x 22.1 cm
16 July (?) 1936



Plate 116
Poster colour and coloured ink on paper 26.3 x 37.1 cm
3.8.1936



Plate 117
Pen and ink on paper 22.9 x 16.6 cm
Aug.-Sept. 1936



Plate 118
Pen and ink on paper 25.7x 18.5 cm
Aug.-Sept. 1936



Plate 119
Pen and ink on paper 25.8 x 18.9 cm
Aug.-Sept. 1936



Plate 120
Pen and ink on paper 28.8 x 22.3 cm
3.4.1936



Plate 121
Coloured ink on paper 55.7 x 38.1 cm
23.5.1936



Plate 122
Coloured ink, poster colour and pastel on paper 34.5 x 50.7 cm
*c.*1936



Plate 123
Coloured ink on handmade paper 21.3 x 28.3 cm
28.6.1936



Plate 124
Pen and ink on paper 6.2 x 25.4 cm
1936





Plate 125
Coloured ink on paper 24.1 x 27.2 cm
3.3.1936



Plate 126
Pen and ink on paper 28 x 21.6 cm
31.3.1936



Plate 127
Coloured ink and poster colour on paper 24 1 x 27 2 cm
c 1936 37



Plate 128
Pastel on paper 17.9 x 25.6 cm
c.1936-37



Plate 129
Coloured ink and watercolour on paper 32 x 41 cm
*c.*1936-37



Plate 130
Coloured ink and poster colour on paper 32 x 39.1 cm
c.1936-37

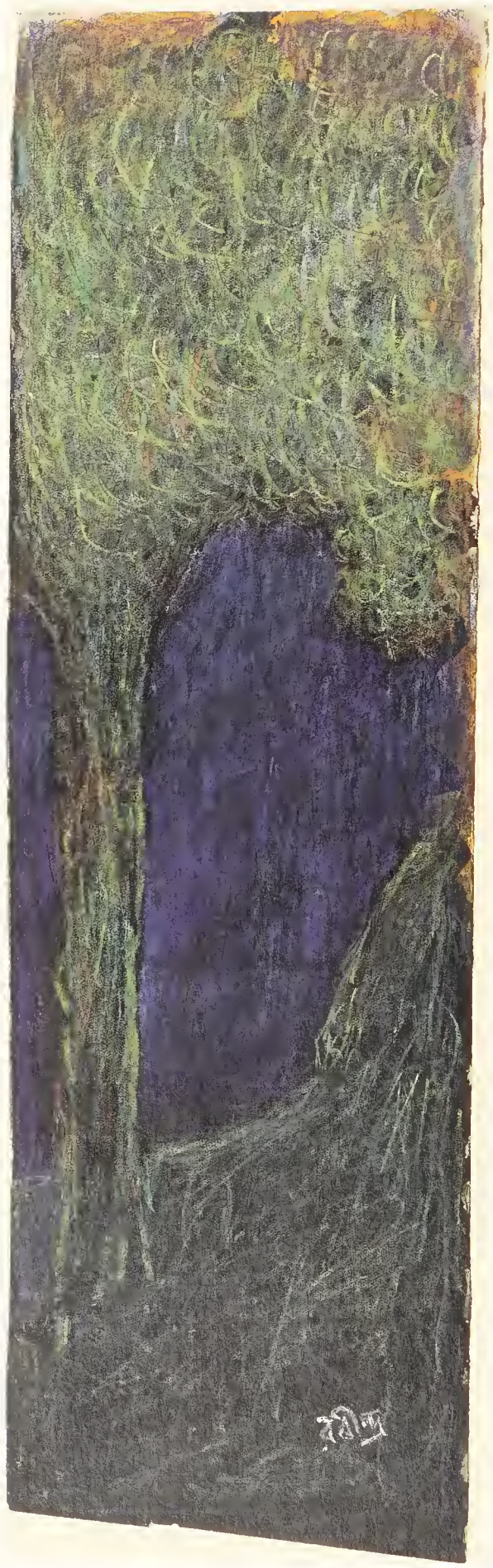


Plate 131
Pastel and coloured ink on paper 35.4 x 10.8 cm
*c.*1936-37



Plate 132
Pen and coloured ink on card 13.6 x 8.5 cm
*c.*1936-37



Plate 133
Pen and ink on paper 20.1 x 25.3 cm
21.9.1937



Plate 134
Coloured ink and poster colour on paper 31.4 x 44.9 cm
Mid-1930s

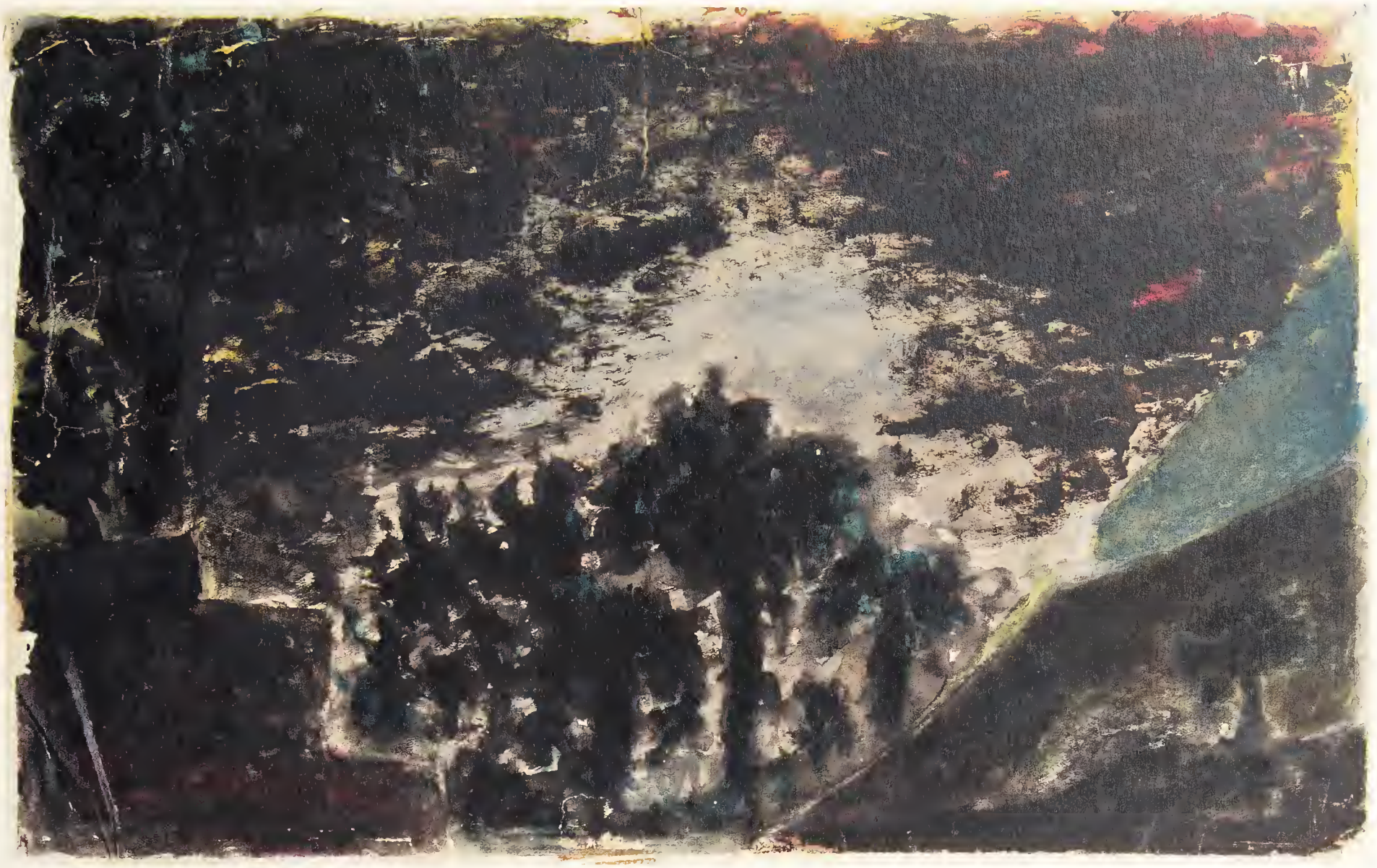


Plate 135
Coloured ink on paper 20.6 x 33.3 cm
Mid-1930s



Plate 136
Coloured ink and watercolour on paper 21.8 x 37.9 cm
Mid-1930s



Plate 137
Watercolour and ink on paper 24.4 x 41.3 cm
*c.*1937



Plate 138
Ink on paper 41.9 x 33.3 cm
*c.*1937



Plate 139
Ink on paper 33.7 x 42.3 cm
6.11.1937



Plate 140
Coloured ink on paper 21.5 x 35 cm
27.9.1937



Plate 141
Coloured ink on paper 25.3 x 33.8 cm
9.10.1937



Plate 142
Coloured ink and poster colour on paper 50.3 x 67.2 cm
8.4.1937



Plate 143
Coloured ink and poster colour on paper 22.9 x 29.2 cm
1937



Plate 144
Watercolour and poster colour on paper 22.7 x 29.2 cm
10.10.1937



Plate 145
Poster colour and coloured ink on paper 36.9 x 24.1 cm
*c.*1937



Plate 146
Coloured ink and poster colour on wooden board 58.2 x 81.5 cm
*c.*1937



Plate 147
Ink on paper 20.2 x 32.9 cm
6.12.1937



Plate 148
Pastel on paper 38 x 40.8 cm
29.3.1937



Plate 149
Pen and ink on paper 11.6 x 11.5 cm
1937



Plate 150
Coloured ink on paper 21.5 x 34.3 cm
25.9.1937



Plate 151
Pastel on paper 21.8 x 34.9 cm
26.9.1937



Plate 152
Coloured ink on paper 33.1 x 39 cm
*c.*1937



Plate 153
Coloured ink on paper 34.9 x 20.2 cm
27.9.1937



Plate 154
Coloured ink and poster colour on paper 33.6 x 42.1 cm
6.11.1937



Plate 155
Coloured ink on paper 29 x 39.2 cm
9.11.1937



Plate 156
Coloured ink and poster colour on paper 50.3 x 67.3 cm
5.4.1937



Plate 157
Pastel and coloured ink on paper 22.6 x 29 cm
c.1937



Plate 158
Coloured ink on paper 49.3 x 37.2 cm
10.4.1937



Plate 159
Coloured ink, poster colour and pastel on paper 25.1 x 33.6 cm
9.10.1937



Plate 160
Ink on paper 27 x 50.3 cm
c.1937-38



Plate 161
Coloured ink on paper 37 x 22.7 cm
*c.*1937-38



Plate 162
Coloured ink and poster colour on paper 37 x 49.2 cm
c.1937-38



Plate 163
Poster colour and coloured ink on Nepalese paper 23.7 x 38.9 cm
*c.*1937-38



Plate 164
Poster colour and ink on paper 39.2 x 23.6 cm
c.1938



Plate 165
Poster colour and coloured ink on paper 38.3 x 23.1 cm
c.1938



Plate 166
Coloured ink on paper 25.3 x 35.1 cm
5.4.1938



Plate 167
Poster colour and coloured ink on paper 33.4 x 23.2 cm
*c.*1938



Plate 168
Pastel on paper 38.3 x 24.4 cm
16.8.1938



Plate 169
Ink on Nepalese paper 23.7 x 38.8 cm
c.1938



Plate 170
Ink on paper 22.5 x 30.2 cm
25.2.1938



Plate 171
Coloured ink and pastel paper 25.2 x 35.4 cm
1938



Plate 172
Coloured ink and poster colour on paper 25.5 x 34 cm
1938



Plate 173
Coloured ink and poster colour on handmade paper 33.3 x 21 cm
*c.*1938



Plate 174
Poster colour and coloured ink on paper 23.2 x 37.9 cm
c.1938



Plate 175
Ink on paper 43.2 x 67.8 cm
Dec. 1938



Plate 176
Pastel on paper 25.2 x 35.6 cm
27.4.1938



Plate 177
Poster colour and coloured ink on paper 17.1 x 17.8 cm
1938



Plate 178
Coloured ink on paper 49.5 x 67 cm
8.4.1938



Plate 179
Pen and ink on paper 21.1 x 14.4 cm
22.1.1938



Plate 180
Ink on paper 50.3 x 26.2 cm
March 1938



Plate 181
Ink on paper 22.5 x 33.6 cm
9.2.1938



Plate 182
Ink on paper 25 x 33.6 cm
7.11.1938



Plate 183
Ink on paper 22.9 x 29.2 cm
c.1938



Plate 184
Coloured ink on paper 19 x 25.9 cm
9.5.1938



Plate 185
Pastel and coloured ink on paper 20.8 x 27.8 cm
27.4.1938



Plate 186
Pastel on paper 44.6 x 57.9 cm
13.12.1939



Top Plate 187
Coloured ink and poster colour on paper 15.9 x 38.1 cm
1939

Bottom Plate 188
Coloured ink and poster colour on paper 25.2 x 35.5 cm
1939



Plate 189
Coloured ink on paper 35.4 x 25.3 cm
1939



Plate 190
Coloured ink and pastel on paper 34.3 x 23.7 cm
1939



Plate 191
Pen and ink on paper 28.1 x 43.1 cm
3.8.1940



Plate 192
Coloured ink on paper 33.3 x 21.5 cm
c.1929-30



Plate 193
Coloured ink on paper 23 x 17.7 cm
*c.*1929-30



Plate 194
Coloured ink on paper 27.3 x 21.5 cm
c.1930-31



Plate 195
Coloured ink on paper 39 x 49.7 cm
*c.*1930-31



Plate 196
Coloured ink on paper 22.9 x 17.5 cm
c.1930-31



Plate 197
Pen and ink on paper 28 x 21.5 cm
Nov. 1931

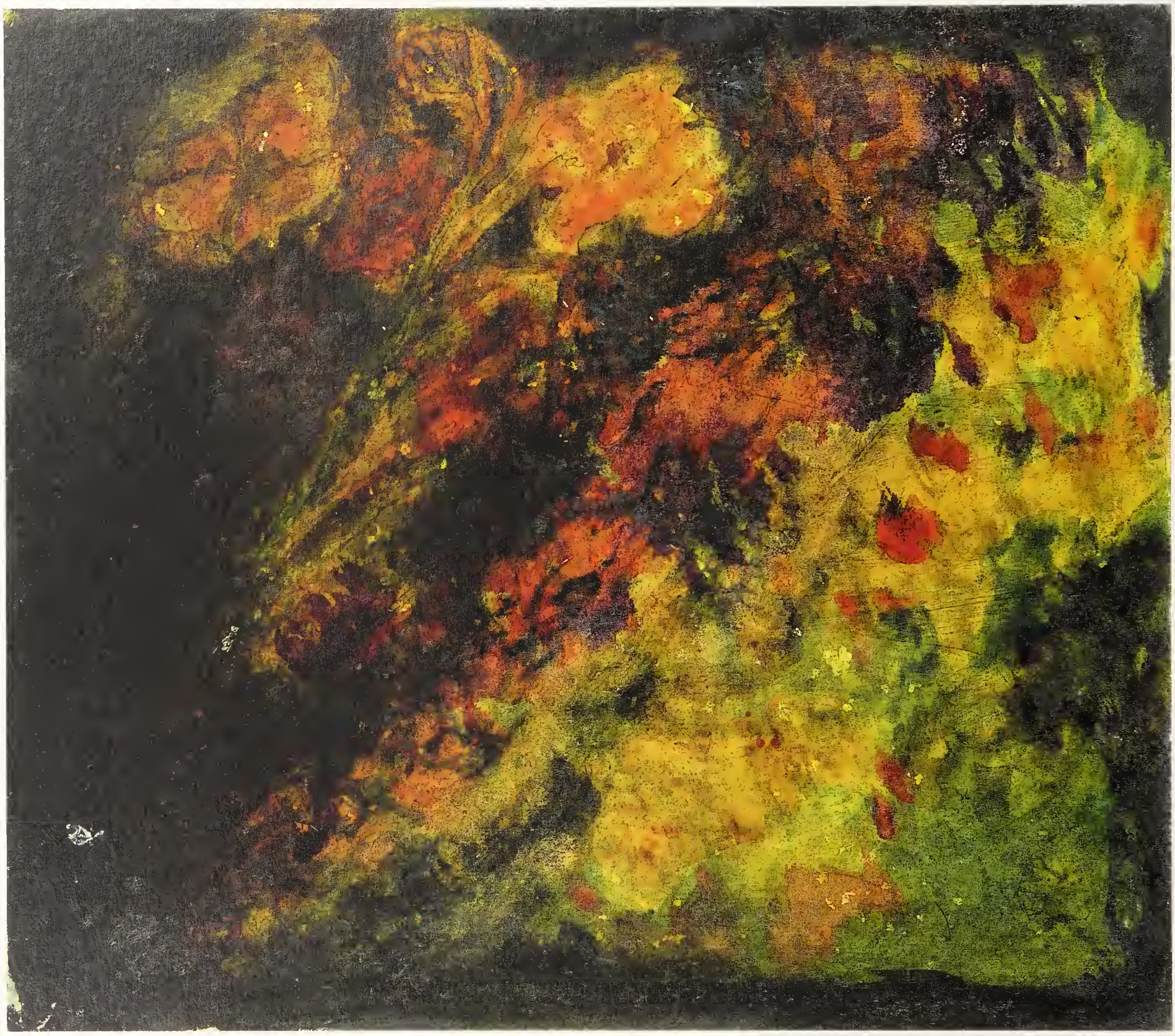


Plate 198
Coloured ink and poster colour on Shikishi board 27.2 x 24.2 cm
*c.*1931

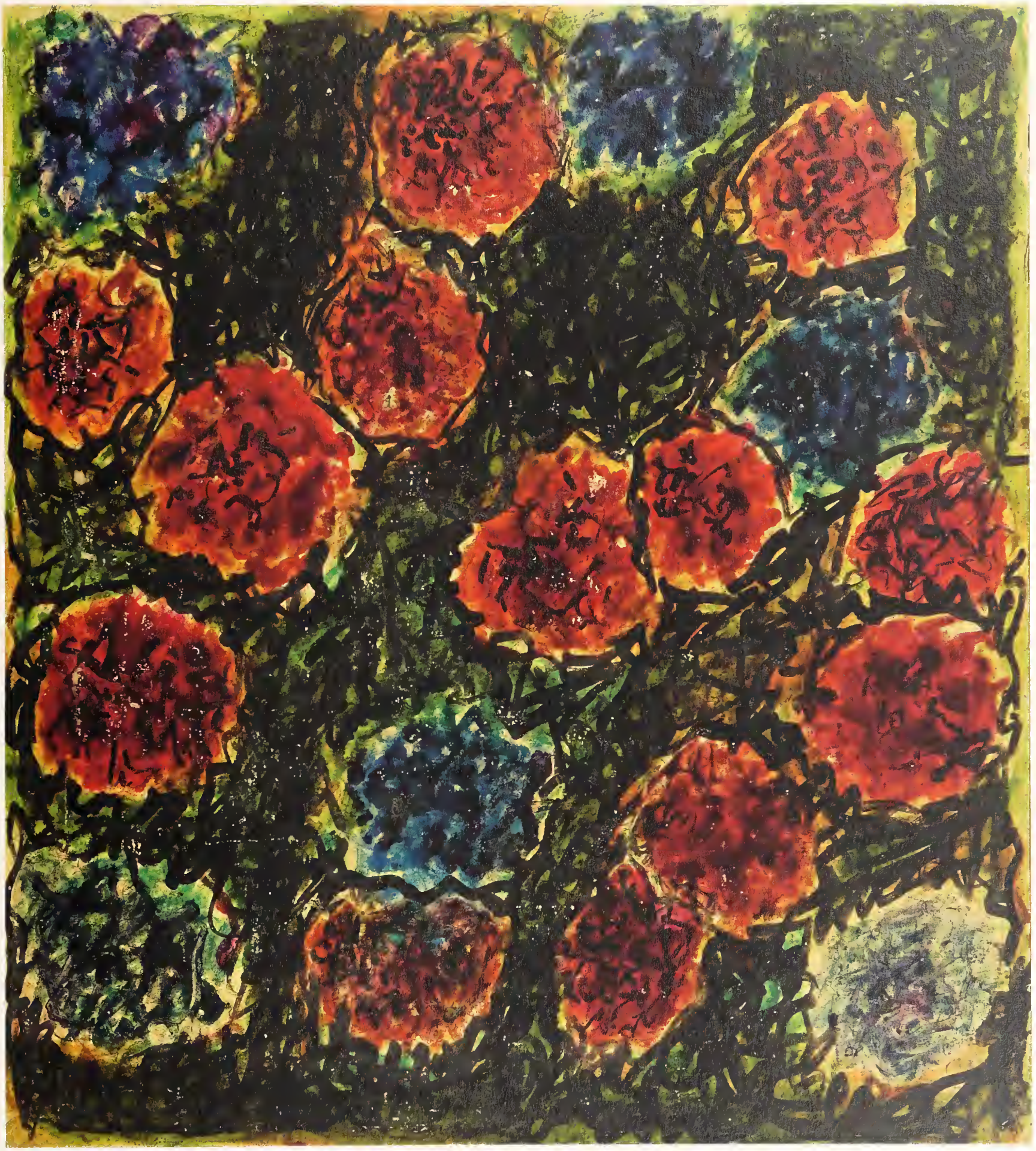


Plate 199
Coloured ink on Shikishi board 27.2 x 24.2 cm
c.1931



Plate 200
Coloured ink and poster colour on Shikishi board 27.21 x 24.1 cm
c.1931



Plate 201
Coloured ink and poster colour on Shikishi board 27.3 x 24.1 cm
22 May 1931

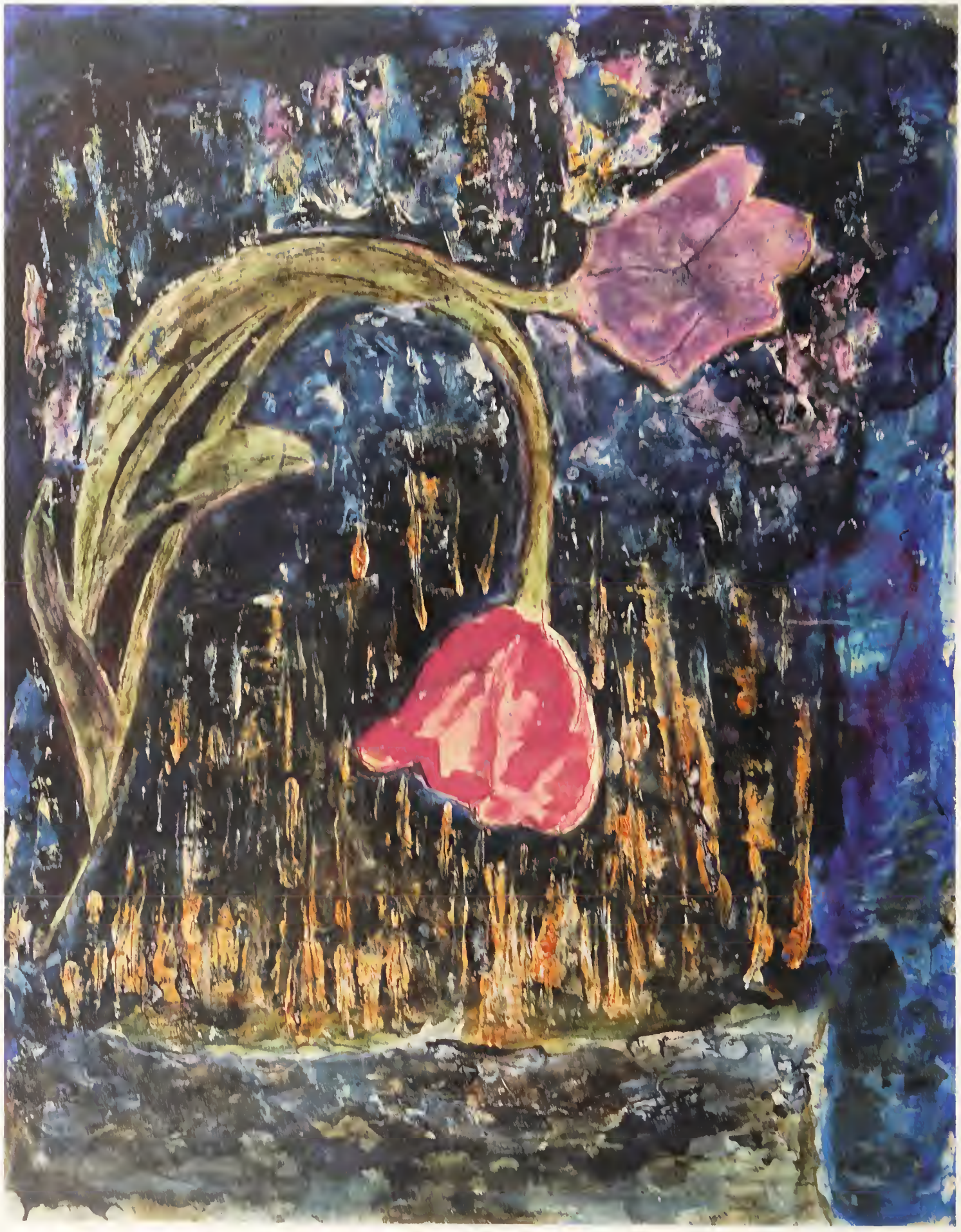


Plate 20

Coloured ink and poster colour on paper 27.8 x 21.6 cm

(10.31 x 8.5")



Plate 203
Coloured ink and poster colour on paper 27.4 x 21.1 cm
c 1931-32



Plate 204
Coloured ink on paper 37.7 x 25.4 cm
*c.*1931-32



Plate 205
Coloured ink on paper 28 x 16.4 cm
c.1931-32



Plate 206
Coloured ink on paper 22.9 x 17.7 cm
c.1932–33



Plate 207
Ink on paper 25.6 x 19.4 cm
c.1932–33



Plate 208
Coloured ink and watercolour on paper 20.8 x 17.3 cm
c.1932-33



Plate 209
Coloured ink and poster colour on paper 37.3 x 24.5 cm
*c.*1933



Plate 210
Pastel on an envelope 25.9 x 18.1 cm
7.12.1933



Plate 211
Pen and ink on paper 25.5 x 17.7 cm
31.11.1933



Plate 212
Coloured ink and pastel on paper 25.6 x 18 cm
17.11.1933



Plate 213
Pen and ink and pastel on paper 25.6 x 17.7 cm
3 Nov. 1933



Plate 214
Coloured ink and poster colour on paper 38.3 x 26.7 cm
*c.*1933



Plate 215
Coloured ink and poster colour on paper 45.2 x 23.1 cm
c.1933-34



Plate 216
Coloured ink and poster colour on paper 35.4 x 25.1 cm
*c.*1934

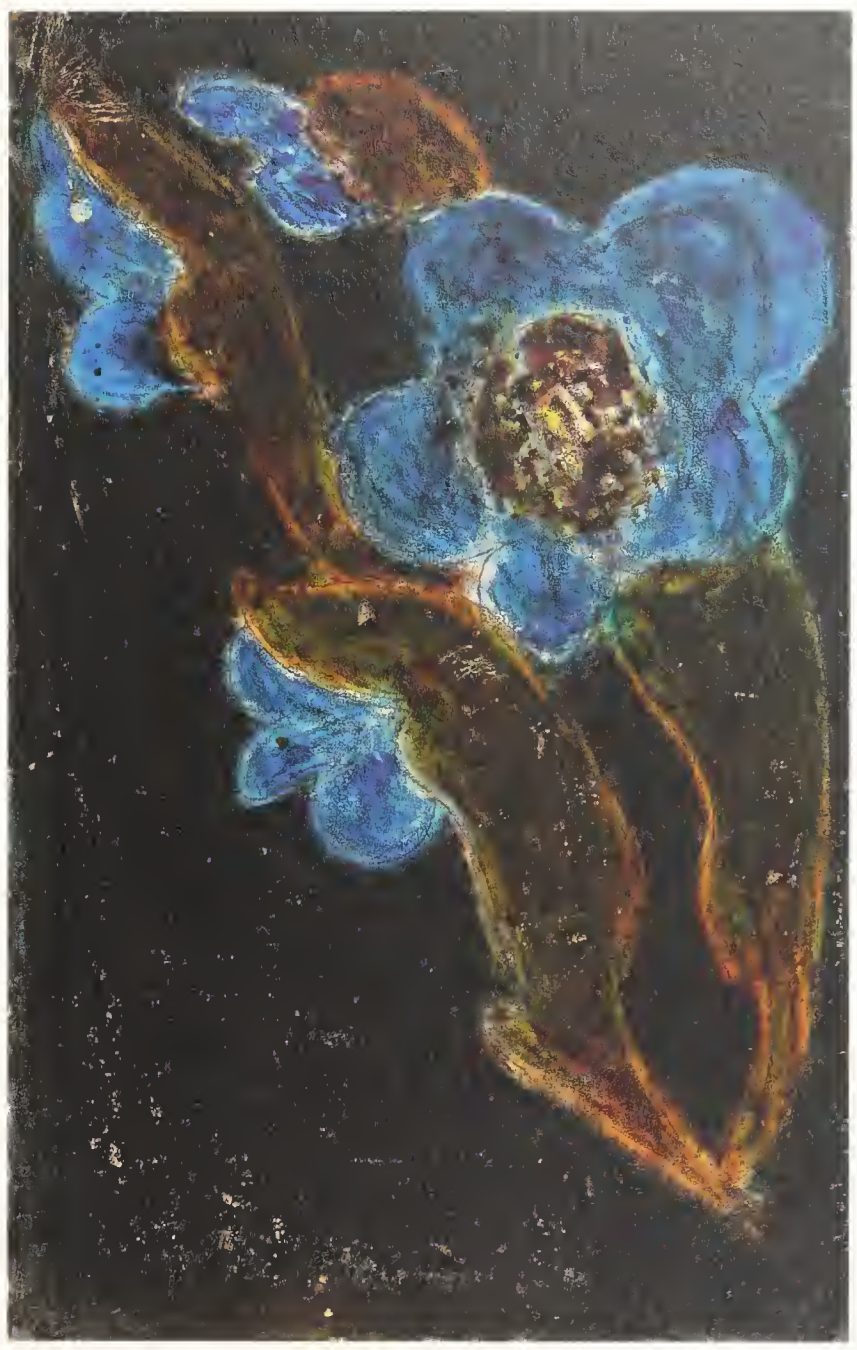


Plate 217
Coloured ink and poster colour on folder paper 20.4 x 12.7 cm
*c.*1934



Plate 218
Coloured ink on paper 25.5 x 17.9 cm
*c.*1934



Plate 219
Coloured ink on cardboard 15.2 x 10 cm
*c.*1934-35



Plate 220
Coloured ink and watercolour on paper 22.9 x 17.9 cm
c.1934-35



Plate 221
Pen and ink and vegetable colour on paper 22.8 x 17.4 cm
c.1934-35



Plate 222
Pastel on black paper 18.2 x 24.9 cm
25.12.1935



Plate 223
Coloured ink and poster colour on paper 22.7 x 15 cm
28.1.1935



Plate 224
Coloured ink and poster colour on paper 51.5 x 46 cm
c.1935-36



Plate 225
Coloured ink on paper 21.6 x 19.4 cm
1936



Plate 226
Coloured ink on paper 23.6 x 17.1 cm
6.4.1936



Plate 227
Coloured ink and poster colour on paper 28.8 x 21.6 cm
28.6.1936

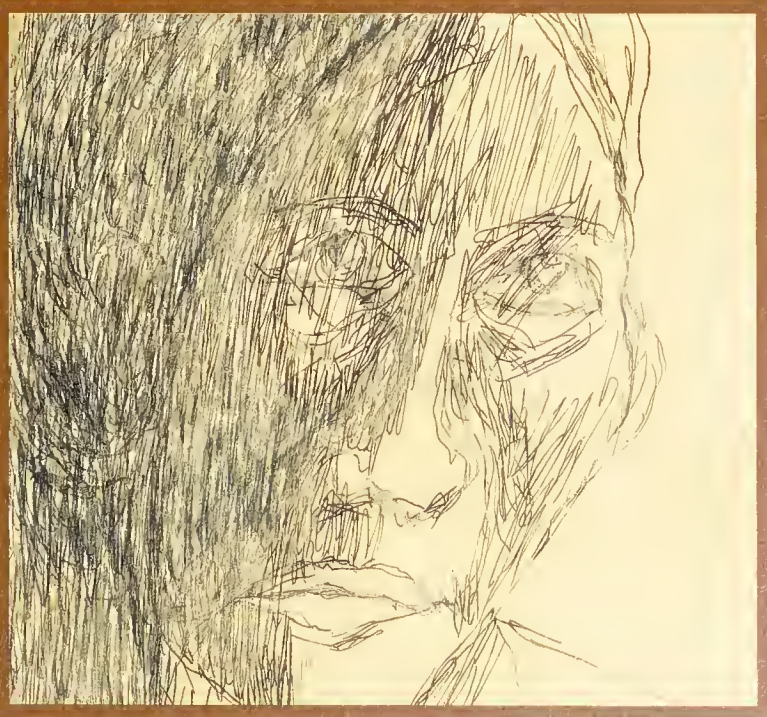


Plate 228
Coloured ink and poster colour on paper 67 x 50.2 cm
5.4.1938



Plate 229
Pen and pastel on paper 28.7 x 20.4 cm
c.1940

Drawings
Illustrations



Drawings | Illustrations

Readers and browsers of *Rabindra Chitravali* will readily notice that this section differs from the earlier sections. While the images have been gathered thematically in the earlier sections, in this section what binds the works together is medium. They are drawings in pen and ink, pastel or pencil. Thematically considered, many of the works included in this section could have been included in one of the earlier sections. In fact most of them would have gone into the sections on masks and faces or portraits and characters. But this could have kept us from noticing their numerical strength and the general significance of drawings as a genre in his oeuvre. While it is widely recognized that his paintings began from the doodles, it is assumed that drawing petered out when he began to paint. But collected in a separate section we get a different picture.

The earliest drawings included here are a small group found in his notebooks from 1928–29. Coinciding with his first independent paintings they represent his first efforts at arriving at an image through studies or variations on a motif. While he explores the movement of a walking figure in one (Plate 237) he studies the posture of a seated woman in another (Plate 234), the latter perhaps done from a model. Although there are not many drawings or paintings that suggest the use of models (Plate 249 could be another), Rani Chanda mentions that he sometimes drew from models though the images ended transformed and looking different.[1]

But a large part of the drawings reproduced here are independent drawings used to illustrate two of his books—*Shey* and *Khāpchhāḍā*, both published in 1937. Considered as illustrations they form a thematic category. Though *Shey* was published in 1937 it was begun around 1931 and written over a period of time, ostensibly to amuse his granddaughter. Many of the poems or verses in *Khāpchhāḍā* also underwent several revisions before they were collected and published as a book. Though they are categorized as nonsense writing meant for children, they are also a part of Rabindranath's response to his critics. In the mid-sixties as realist writing began to take centre stage, the perception

that Rabindranath was too much of a romantic and idealist writer began to gather force. He was not amused, partly because he thought that his critics failed to acknowledge his contribution to realism especially through his short stories, and partly because he thought that literature should not be confined to realism, and realism can in fact limit its scope. As books published at this time, both *Shey* and *Khāpchhāḍā* can also be seen as part of his response to such criticism and as an attempt to demonstrate that writing inspired by the opposite impulse can also be equally rewarding as literature.

In the first of the two prefatory verses to *Khāpchhāḍā* he introduces the argument that if seriousness and laughter are different faces of the creator himself why can't it be of the writer as well. The realistic and the imaginative he seems to suggest are twin faces of the creative impulse. If one is serious and grave the other is light and playful, if one begins from the world the other starts with language, if one parades stern rationality the other espouses hilarious madness, if one advises control the other supports nonconformity, if one seeks sanction in philosophy the other finds approval in inspiration. And in these two books like the roadside magician (invoked in the second prefatory verse) who gathers his audience with a rattle of his drum and with gibberish incantations conjures an assemblage of old knick-knacks, Rabindranath opts to forego the classical and embrace a folksy magical play of language. While the realist may like to engage with life's 'struggle' he settles down to engage with the world's '*lilā*' or play.[2]

The drawings used to illustrate *Shey* and *Khāpchhāḍā* were all done about the same time in the mid-thirties and carry the spirit of these stories and verses but were not necessarily done with a certain story or verse in mind. Sometimes a particular motif appears in both books and drawings from the same group were selected to illustrate them. For instance the drawing of the tiger in *Shey* appears on the reverse of the tiger drawing that illustrates *Khāpchhāḍā* verse 104 about the tigers of Hazaribagh (Plates 303 and 302 respectively). Similarly a drawing that is identified as 'Bholanath' by an inscription

is used to represent 'Sukumar' in *Shey*. It is quite probable that this drawing was conceived with *Bholanath* in Verse 63 of *Khāpchhāḍā* in mind or at least initially selected to illustrate it and then decided otherwise. There are also several drawings which appear to have been originally selected but not finally used. And some of the chosen ones were sometimes pruned or rotated to make them more expressive or simply fit to the page.

Some of the images match the descriptions but others do not, and this suggests that though these drawings function as illustration they were not all conceived as illustrations. They were simply born of the same impulse of playfulness, lightness and gibbering that led to the writing of the verses and stories. If the texts were shaped by word play, the images and characters in the drawings sprang from the movement and gestural innuendoes of the scribbled lines. Both the texts and the drawings that illustrate them, conceived in a spirit of playfulness, are formally unlike the more realistically framed short stories of the Shilaidaha period. But as in the short stories here too the characters bring alive a whole milieu. Home to both Ghasi Kamar the blacksmith and Miss California the young bride, the man who plays truant with life and the obedient man of Basirhat, the urchin Prince of Kanchrapara and Doctor Moison who poisons the air and kills people, Neyamat Darji and Damodar Sheth, Ramsaday the prosecutor and Ganesh Durandhar the historian, the bride from Trichinapalli and Pandeji who guards the Indian Museum, Bupuram who stops the world by stopping his watch and the panda or priest's agent who runs life with watches set to several time zones, the milieu invoked in these books and drawings, however, is more expansive and urban. The names inscribed onto some of the other drawings—Narasingha, Hanumanprasad, Mrs P and Prafulla Chandra—suggest that there were more characters in waiting in the wings ready to enter into new narrations.

Finally there is a group of drawings in the Kala Bhavana collection that were done between September 1940 and 2 June 1941, the last one just a month before his death. Done in a notebook with pens and pastel, they are small drawings done by a man whose body was failing him, but there is no shadow of his death in them, only the spirit of life and play.

[1] Rani Chanda, *Ālāpchāri Rabindranath*, Visva-Bharati, Calcutta 1942, p. 12.

[2] Cf. Rabindranath Tagore, 'The Poet's Defence', Sisir Kumar Das and Sukanta Chaudhuri eds. *Rabindranath Tagore: Selected Writings on Literature and Language*, Oxford University Press, New Delhi 2001, p. 274.



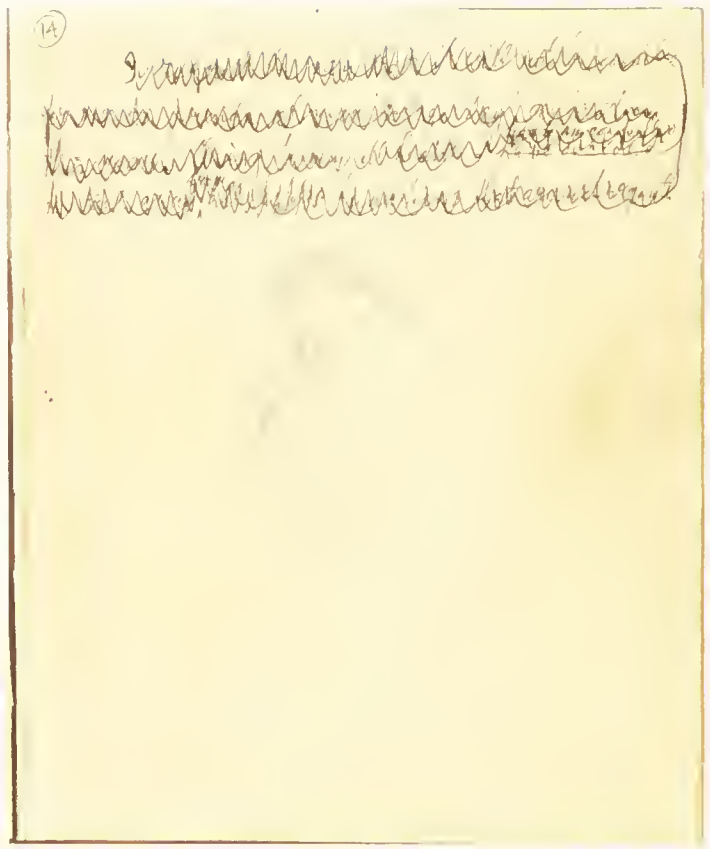
Plate 230
Ink and pencil on paper 20.5 x 17 cm
c.1928-29



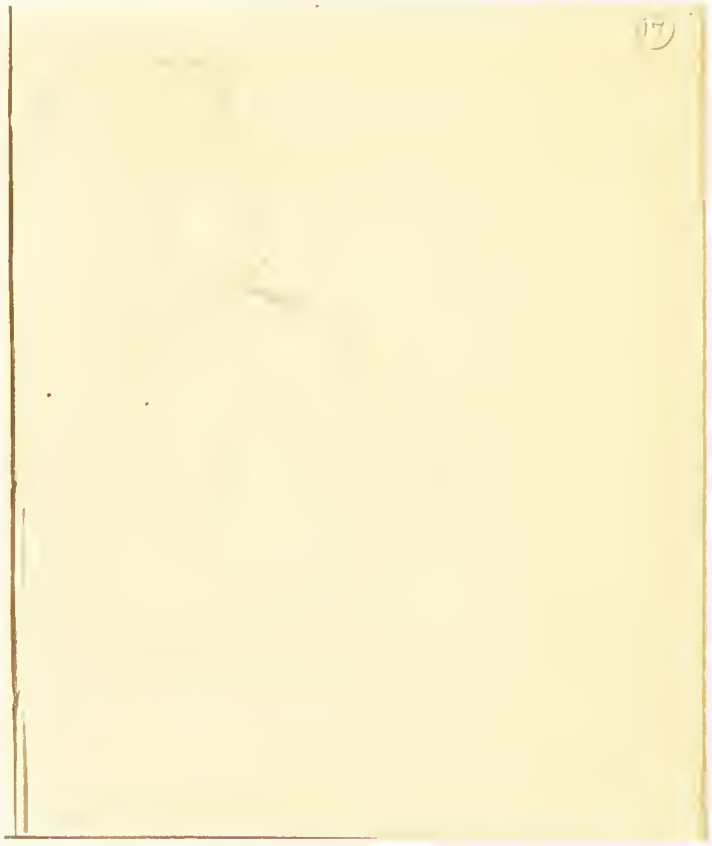
Plate 231
Pen and ink on paper 20.5 x 34 cm
c.1928-29



Plate 232
Pen and ink on paper 20.5 x 34 cm
c.1928-29









Top Plate 233
Pencil on paper 20.5 x 17 cm
c.1928-29

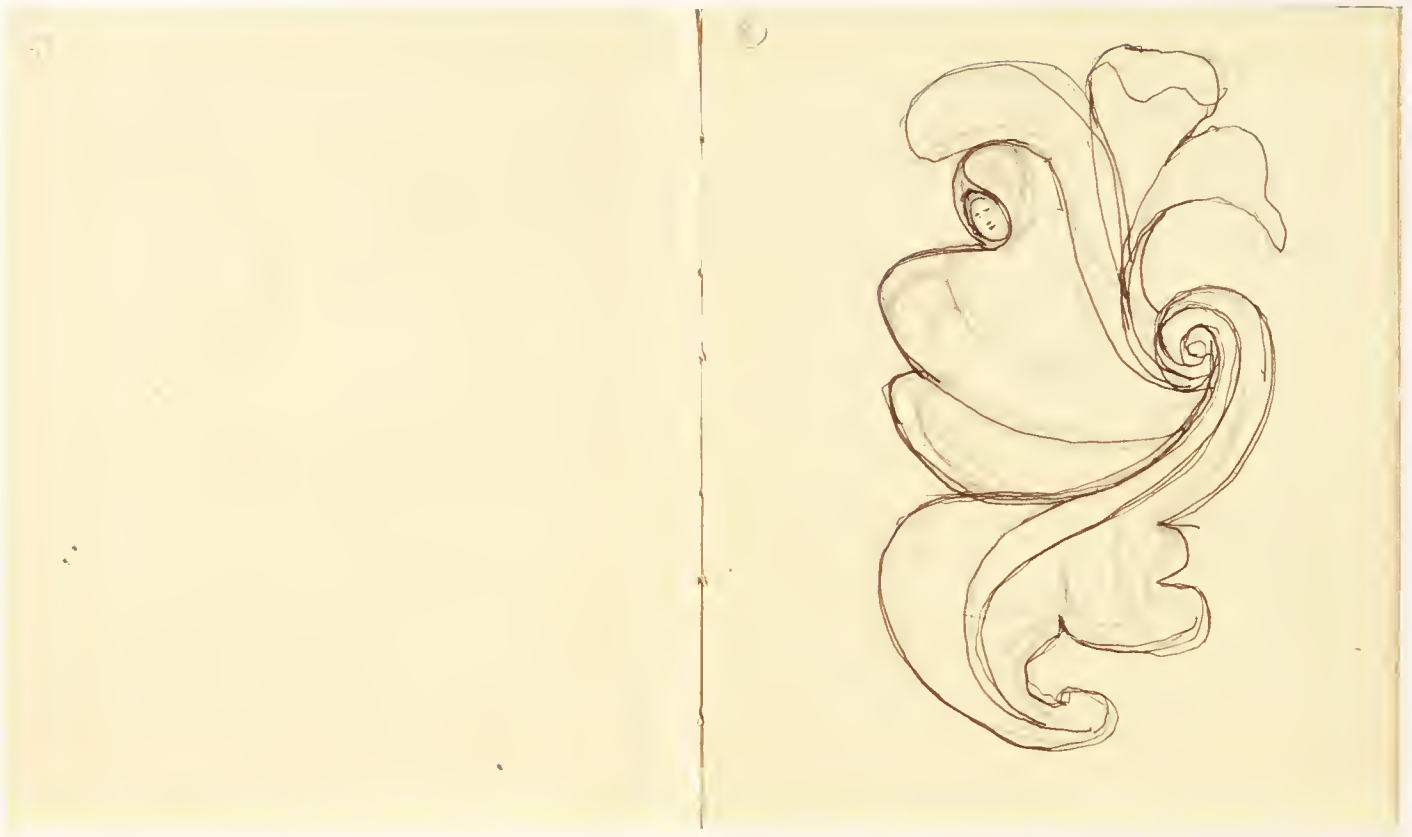
Bottom Plate 234
Pencil on paper 20.5 x 17 cm
c.1928-29

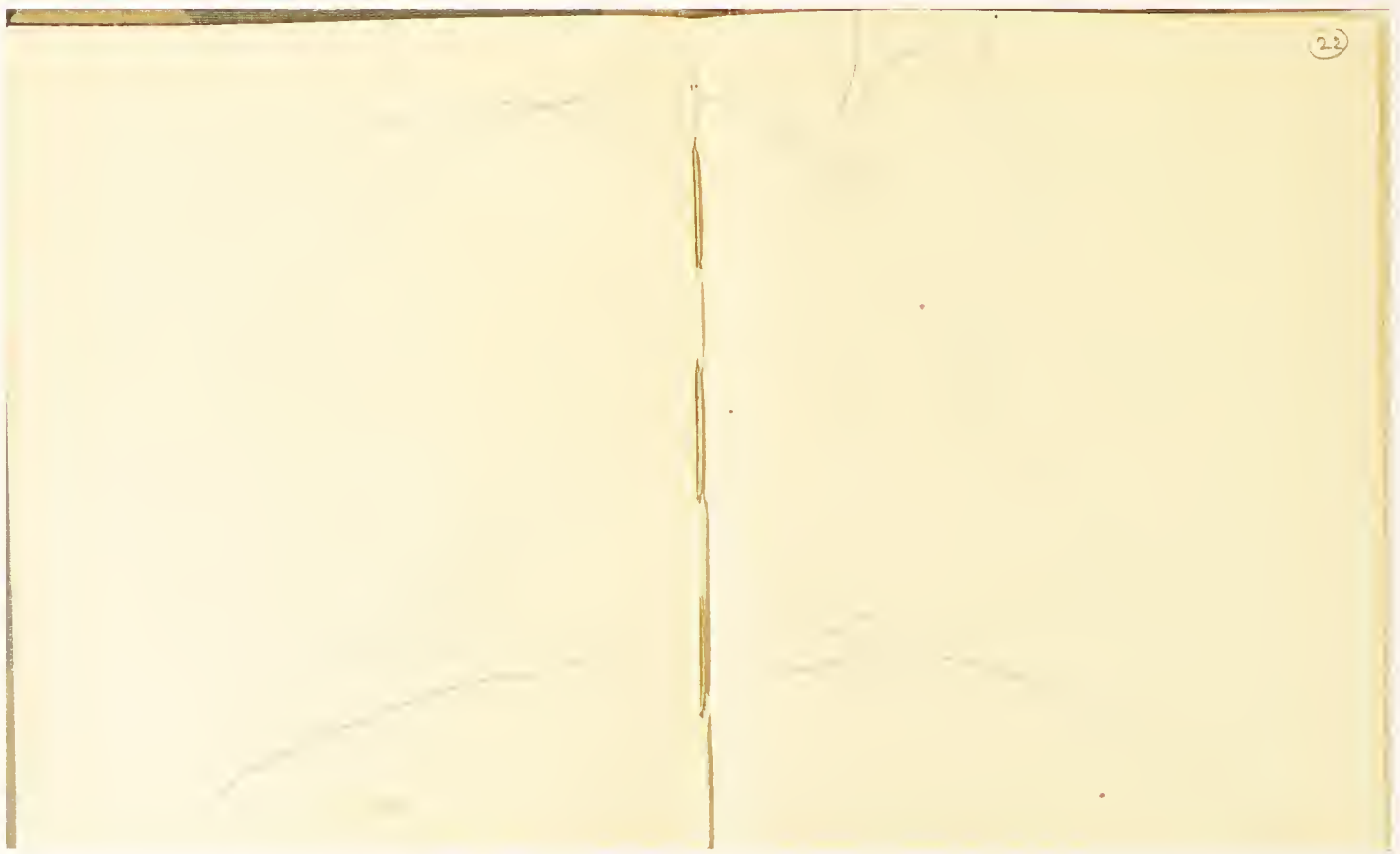
Top Plate 235
Pencil on paper 20.5 x 17 cm
c.1928-29

Bottom Plate 236
Pen and ink on paper 20.5 x 17 cm
c.1928-29



Plate 237
Pen and ink on paper 20.5 x 34 cm
c.1928-29





Top Plate 238
Pen and ink and pencil on paper 20.5 x 34 cm
c.1928-29

Bottom Plate 239
Pen and ink on paper 20.5 x 34 cm
c.1928-29

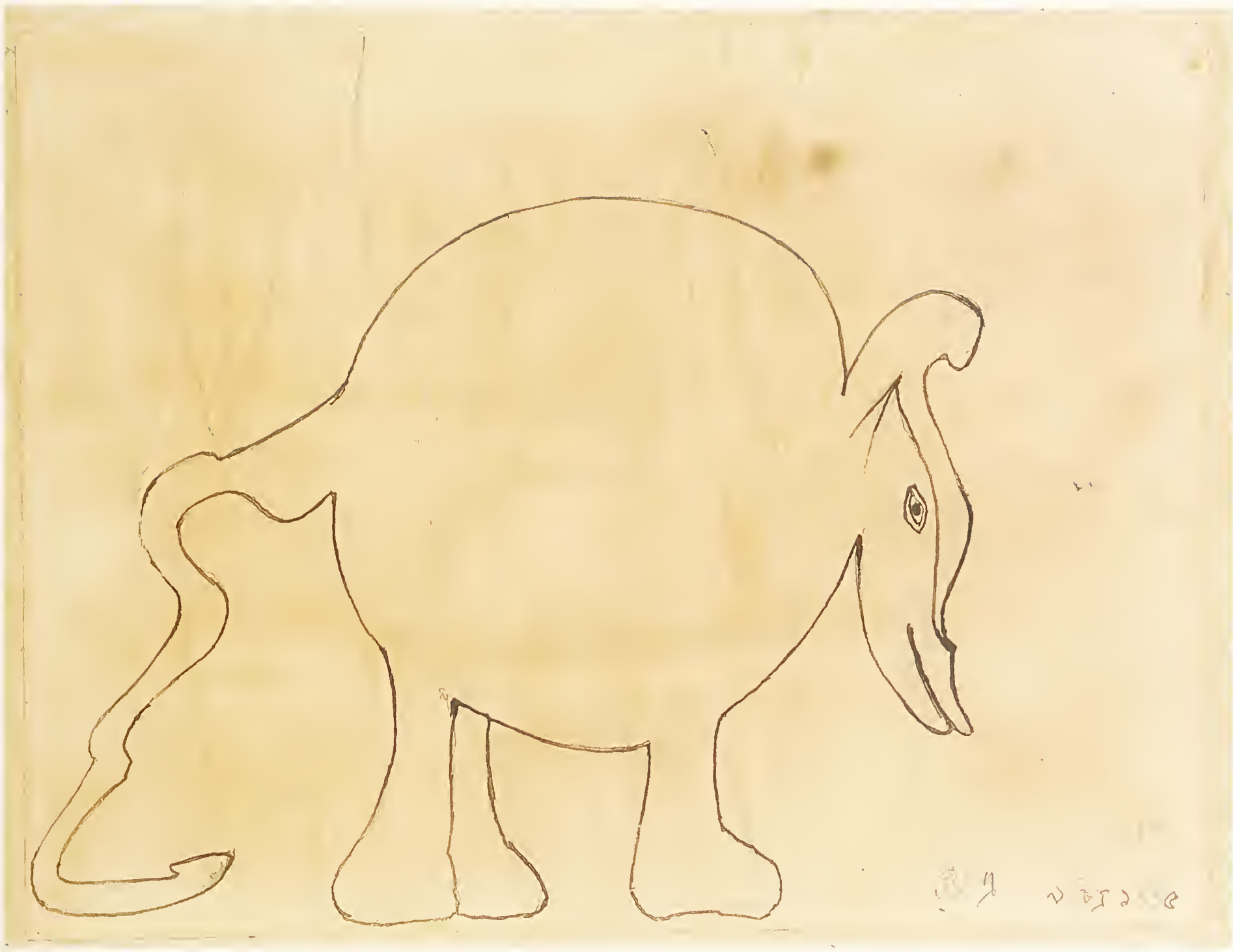


Plate 240
Pen and ink on paper 17.7 x 22.8 cm
12 March 1929



Plate 241
Pencil on paper 31 x 22.4 cm
c.1929-30



Plate 242
Pencil on paper 31.3 x 25.9 cm
c.1929-30



Plate 243
Pen and ink on paper 25.1 x 20.4 cm
*c.*1929-30



Plate 24a
Pencil on paper, 31 x 19 cm
16 Sept. 1930



Plate 24b
Ink on paper, 27 x 21.6 cm
c.1930



Plate 246
Pen and ink on paper 25 x 20.3 cm
c.1929-30



Plate 247
Pastel on paper 25.5 x 17.8 cm
c.1930-31



Plate 248
Pen and ink on paper 27.1 x 38 cm
*c.*1930-31



Plate 249
Pencil on paper 27.9 x 21.1 cm
2 March 1932



Plate 250
Pencil on paper 25.5 x 17 cm
*c.*1932-33



Plate 251
Pastel and pencil on paper 34.3 x 25.1 cm
c.1932-33



Plate 252
Pastel on paper 34 5 x 25.2 cm
23.12.1933



Plate 253
Pastel on paper 34.3 x 25.1 cm
30.12.1933



Plate 254
Pastel on paper 34.2 x 25.2 cm
30.12.1933



Plate 255
Pen and ink on paper 20 x 16.3 cm
c.1933



Plate 256
Pastel pencil on paper 27.8 x 22 cm
c.1933-34



Plate 257
Pastel pencil on paper 34.3 x 25.2 cm
*c.*1933-34



Plate 258
Pencil on paper 27.5 x 21.8 cm
c.1933-34



Plate 259
Pastel on paper 34.5 x 25 cm
c.1933-34



Plate 260
Pencil on paper 32 x 21.2 cm
c.1933-34



Plate 261
Pen and ink on paper 38 x 27.3 cm
c.1933-34



Plate 262
Pastel on paper 35.7 x 25.5 cm
25.10.1934

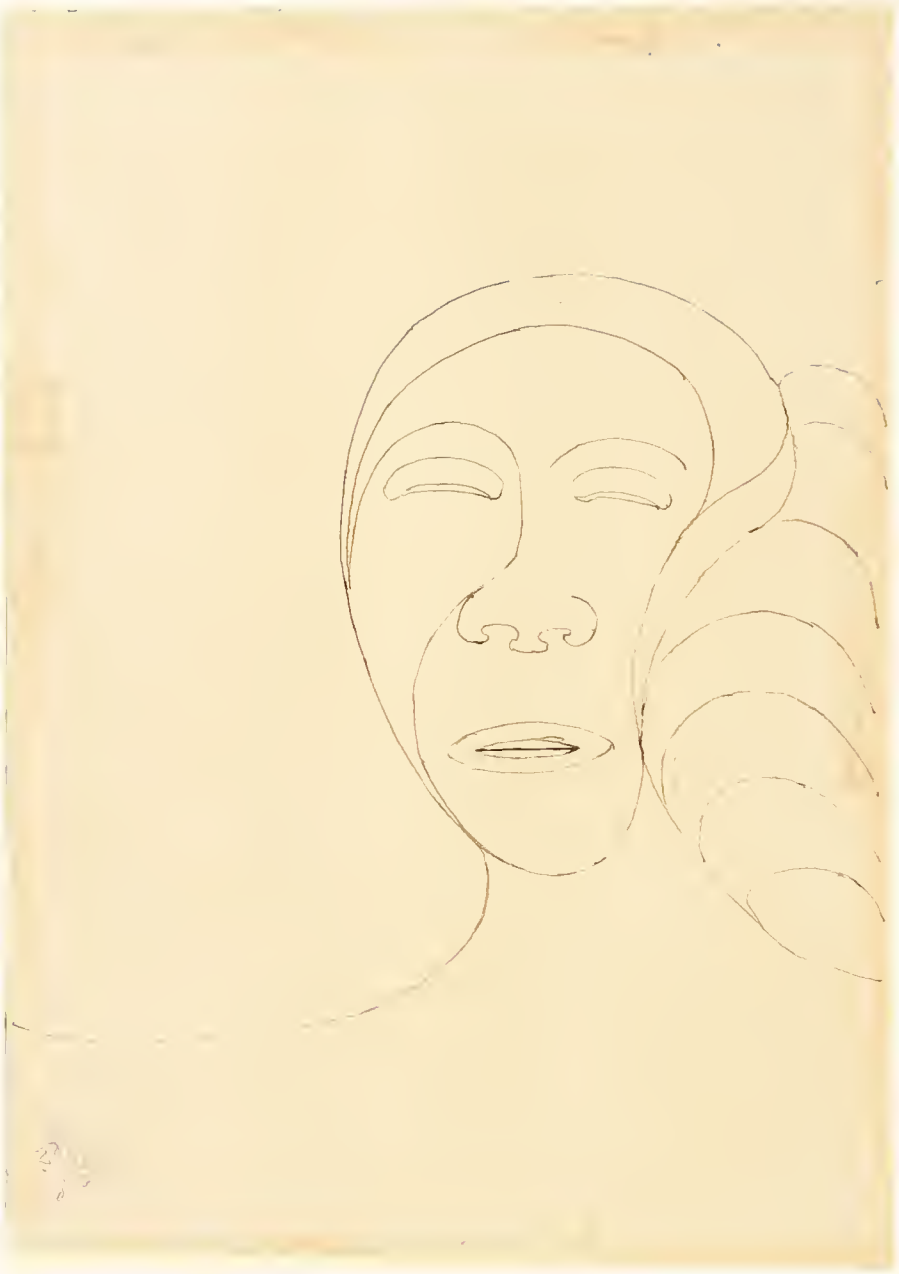


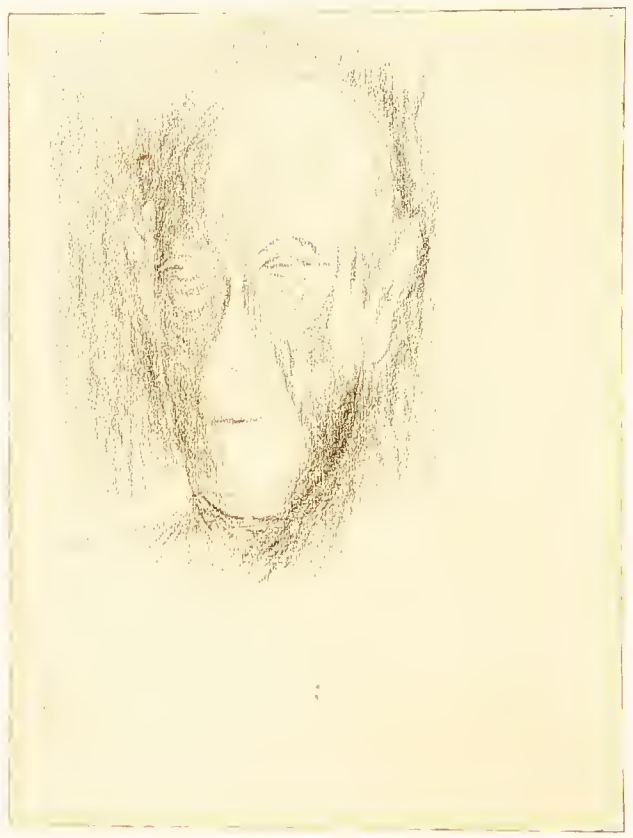
Plate 263
Pen and ink on paper 25.6 x 17.8 cm
16.1.1934



Plate 264
Pastel on paper 25.6 x 17.9 cm
6.1.1934



Plate 265
Pastel on paper 25.5 x 17.9 cm
6.1.1934







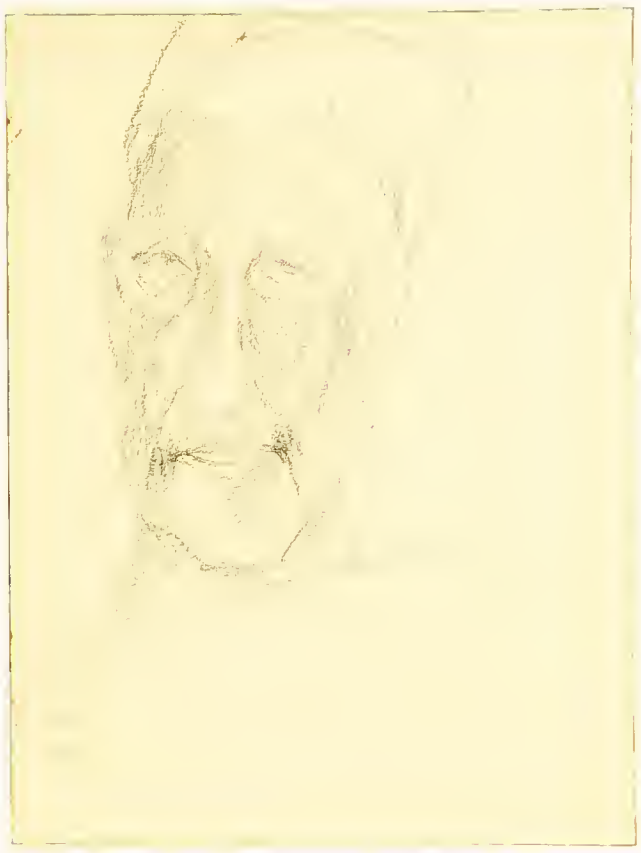


Top Plate 266
Pastel on paper 30.5 x 22.8 cm
12.1.1934

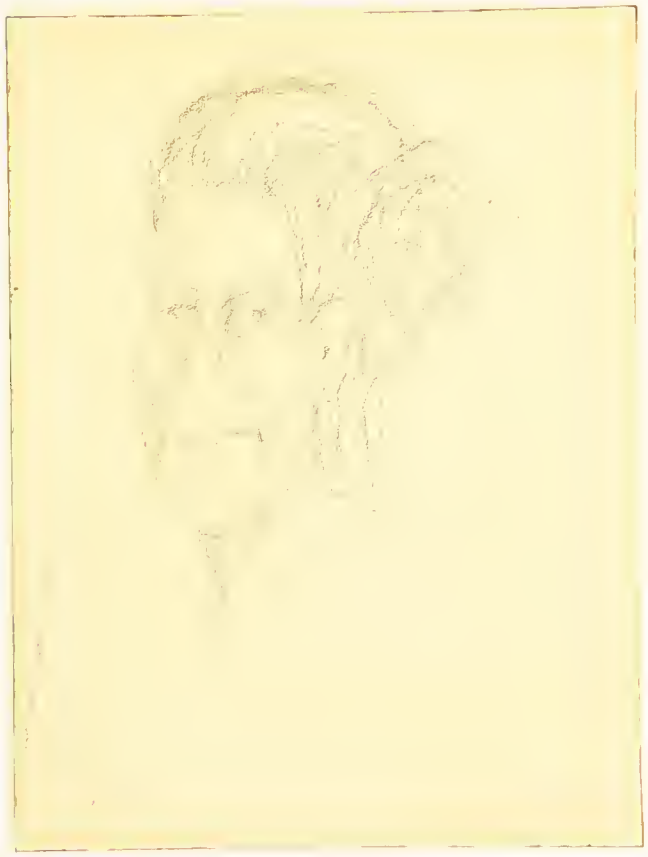
Bottom Plate 267
Pastel on paper 30.5 x 22.7 cm
13.1.1934

Top Plate 268
Pastel on paper 30.5 x 22.7 cm
6.1.1934

Bottom Plate 269
Pastel on paper 30.5 x 22.7 cm
13.1.1934









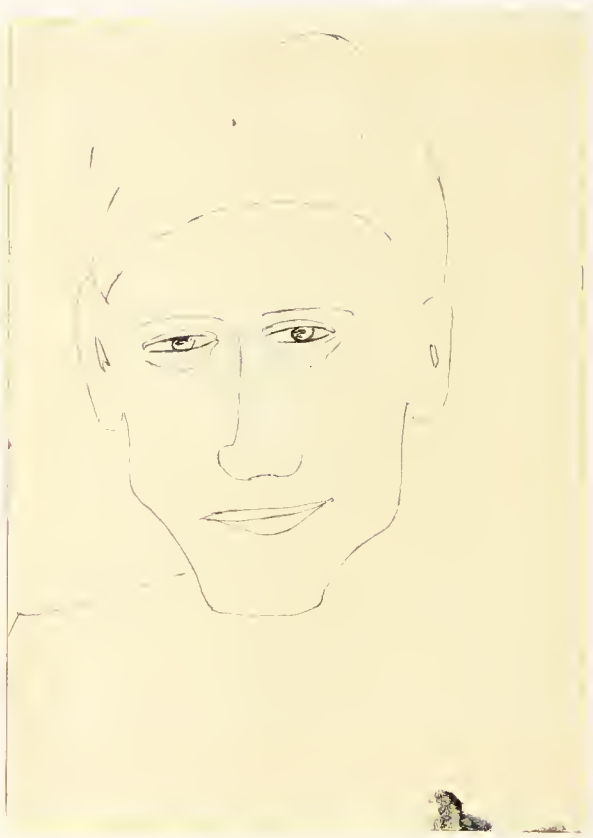
Top Plate 270
Pastel on paper 30.5 x 22.7 cm
12.1.1934

Bottom Plate 271
Pastel on paper 30.5 x 22.7 cm
c.1934

Top Plate 272
Pastel on paper 30.5 x 22.8 cm
c.1934

Bottom Plate 273
Pastel on paper 30.5 x 22.8 cm
12.1.1934









Top Plate 274
Pen and ink on paper 30.5 x 22.8 cm
16.1.1934

Bottom Plate 275
Pastel on paper 25.6 x 17.8 cm
Aug - Sept. 1934

Top Plate 276
Ink and poster white on paper 25.5 x 17.8 cm
c.1934-35

Bottom Plate 277
Pen and ink and poster white on paper 25.4 x 17.8 cm
c.1934-35

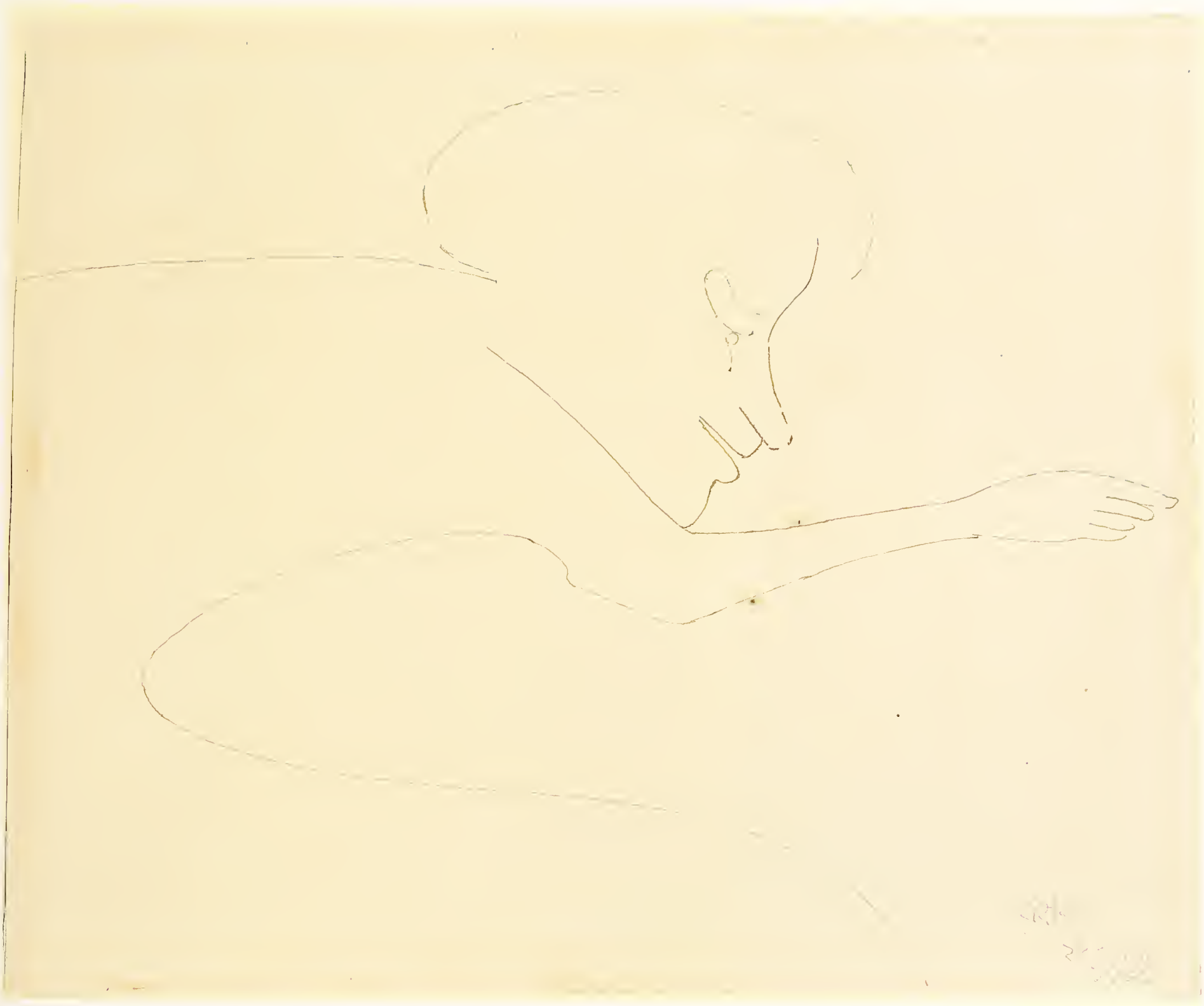


Plate 278
Pen and ink on paper 22.3 x 27.7 cm
25 Aug. 1935



Plate 279
Pen and ink on tracing paper 38.1 x 19.1 cm
c.1934-35



Plate 280
Pen and ink on paper 30.5 x 22.8 cm
c.1934-35



Plate 281
Pen and ink on paper 29.2 x 22.7 cm
22 Aug. 1935



Plate 282
Pen and ink on paper 29.1 x 22.8 cm
19 Aug. 1935



Plate 283
Pen and ink on paper 29.2 x 22.7 cm
22 Aug. 1935



Plate 284
Pen and ink on paper 29.2 x 22.7 cm
20 Aug. 1935

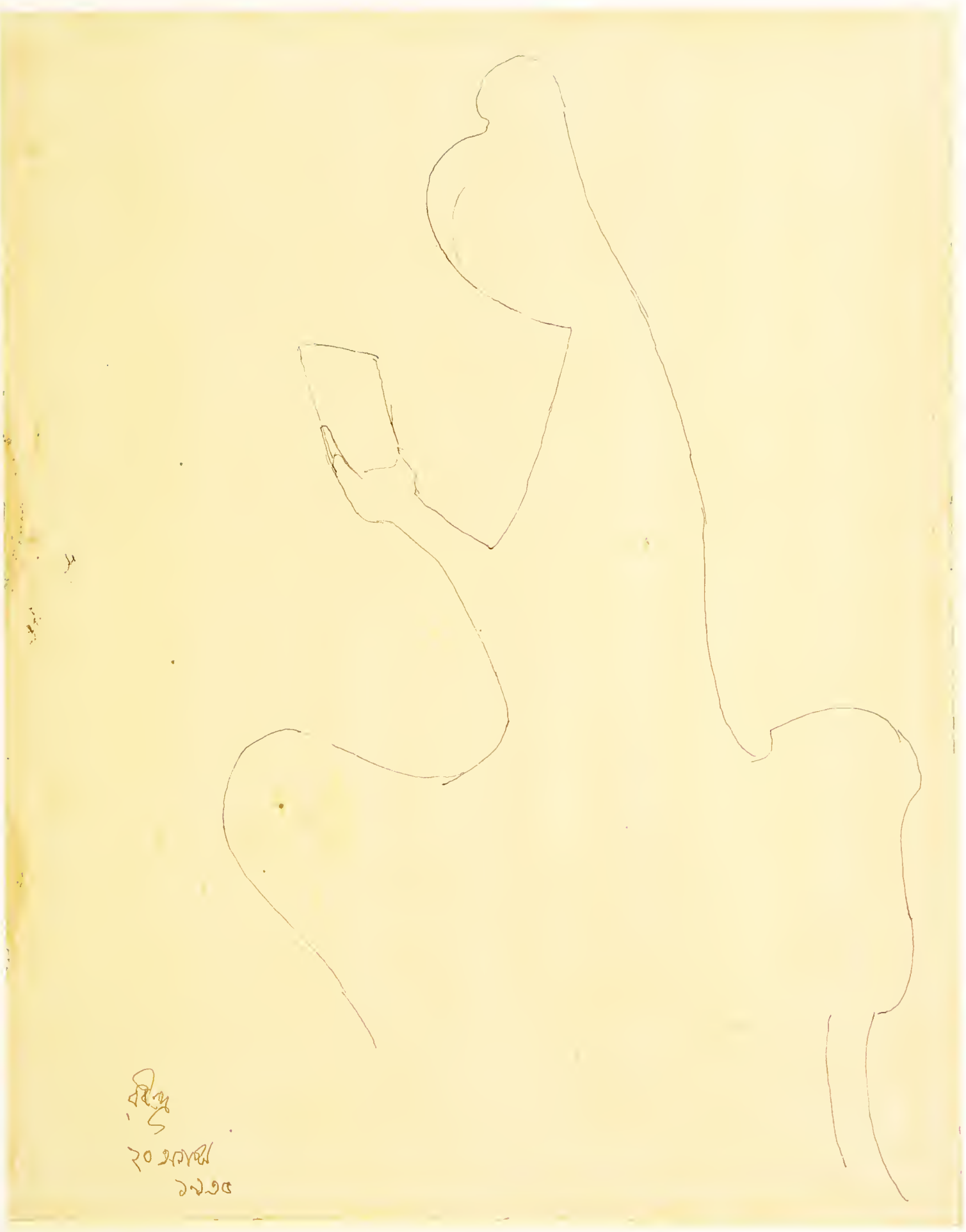


Plate 285
Pen and ink on paper 29.1 x 22.8 cm
20 Aug. 1935



Plate 286
Pen and ink on paper 29.2 x 22.7 cm
20 Aug. 1935



Plate 287
Pen and ink on paper 29.1 x 22.8 cm
19 Aug. 1935



Plate 288
Pastel on Shikishi board 27.2 x 24.2 cm
31.10.1935

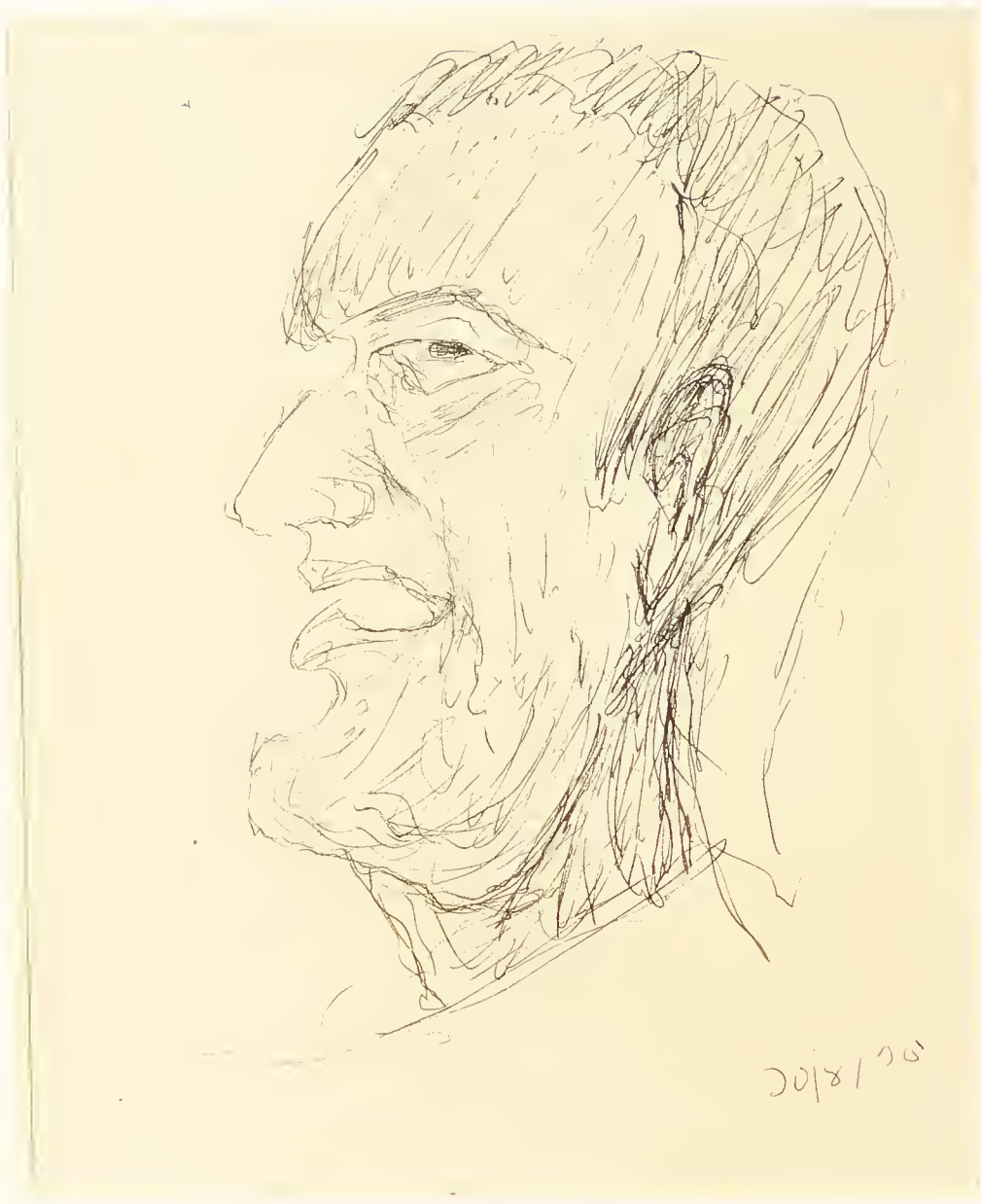


Plate 289
Pen and ink on paper 20.9 x 16.9 cm
10.4.1935



Plate 290
Pencil on paper 31.5 x 20 cm
*c.*1935









Top Plate 291
Pen and ink on paper 25.5 x 18.1 cm
7.11.1935

Bottom Plate 292
Pen and ink on paper 35.4 x 25.1 cm
17.8.1935

Top Plate 293
Pen and ink on paper 20.9 x 16.8 cm
10.4.1935

Bottom Plate 294
Pen and ink on paper 21.9 x 17.6 cm
14 Oct. 1935



Plate 295
Pen and ink on paper 20.7 x 11.6 cm
*c.*1935-36



Plate 296
Pen and ink on paper 22.4 x 19 cm
*c.*1935-36



Plate 297
Pencil on paper 20.8 x 15.1 cm
*c.*1935-36



Plate 298
Pen and ink on paper 20.8 x 16.9 cm
*c.*1935-36



Plate 299
Pen and ink on paper 25.5 x 18 cm
c.1935-36









Top Plate 300
Pen and ink on paper 14.4 x 10.1 cm
*c.*1935-36

Bottom Plate 301
Pen and ink on paper 17.8 x 13.6 cm
*c.*1935-36

Top Plate 302
Pen and ink on paper 19.2 x 10.9 cm
*c.*1935-36

Bottom Plate 303
Pen and ink on paper 19.2 x 10.9 cm
*c.*1935-36



Plate 304
Pencil on paper 25.5 x 17.9 cm
c.1935-36



Plate 305
Pen and ink on paper 14.5 x 10.6 cm
*c.*1935-36

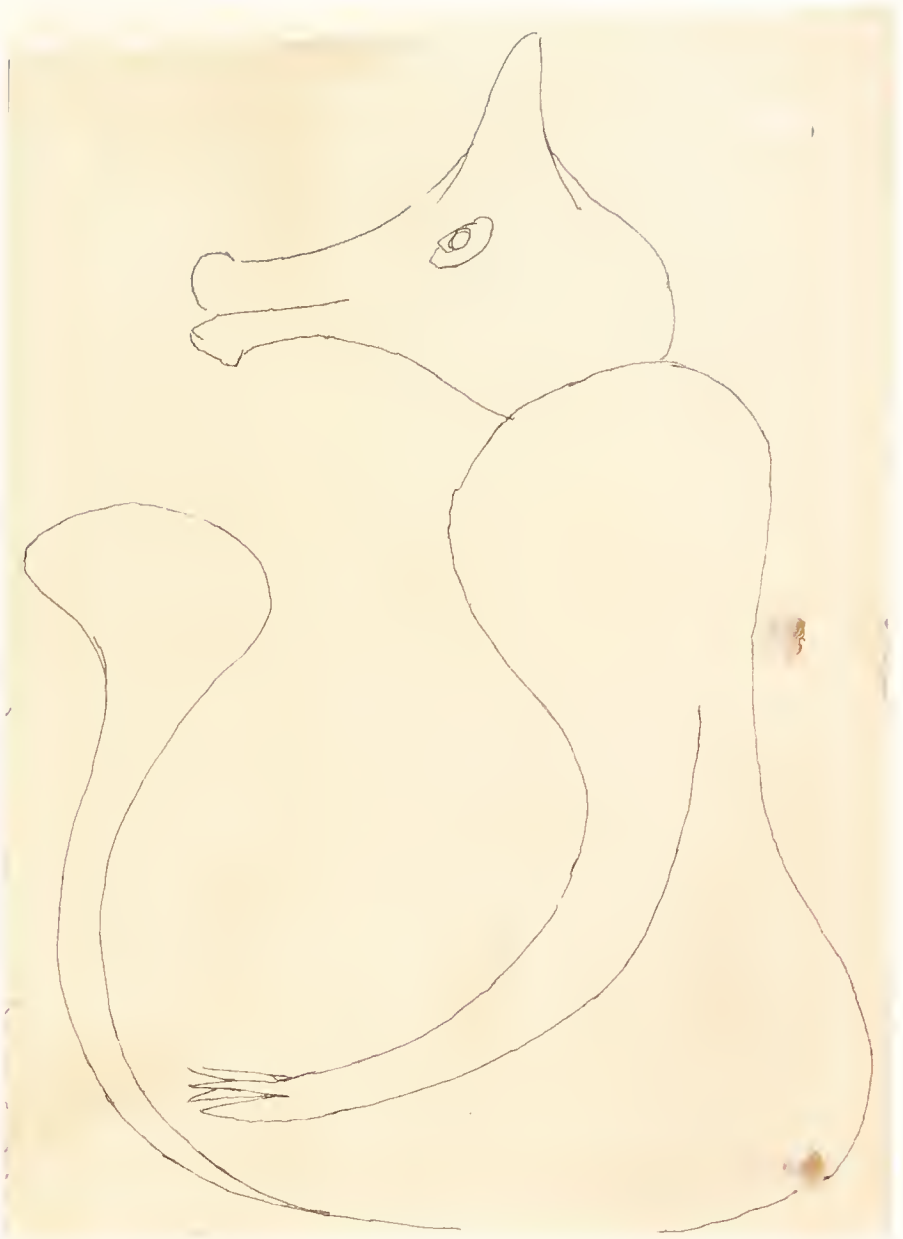
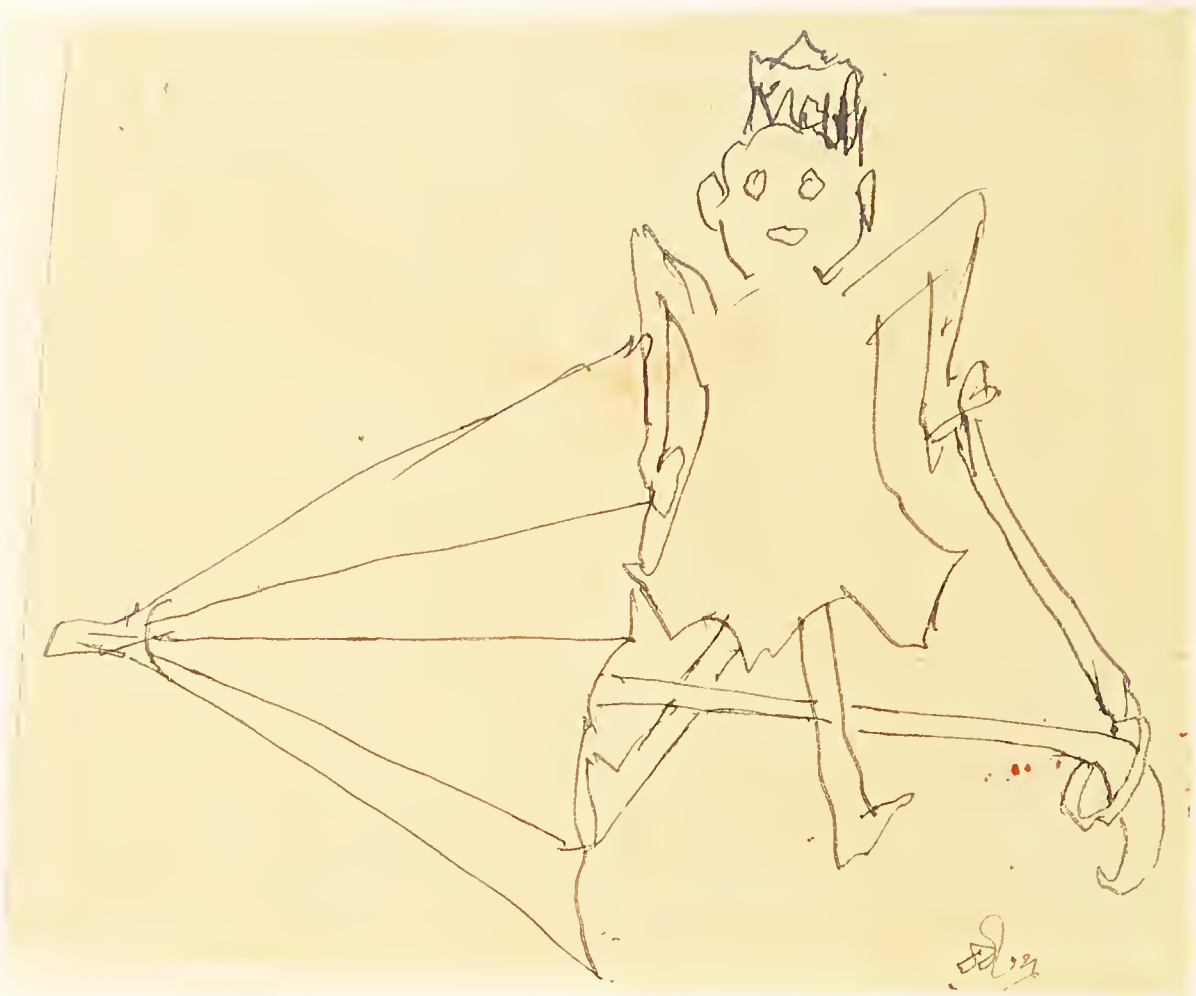


Plate 306
Pen and ink on paper 16.1 x 11.8 cm
*c.*1935-36







Top Plate 307
Ink on paper 10.9 x 13 cm
*c.*1935-36

Bottom Plate 308
Pen and ink on paper 17.3 x 15.4 cm
*c.*1935-36

Bottom Plate 309
Pen and ink on paper 25.5 x 19 cm
*c.*1935-36

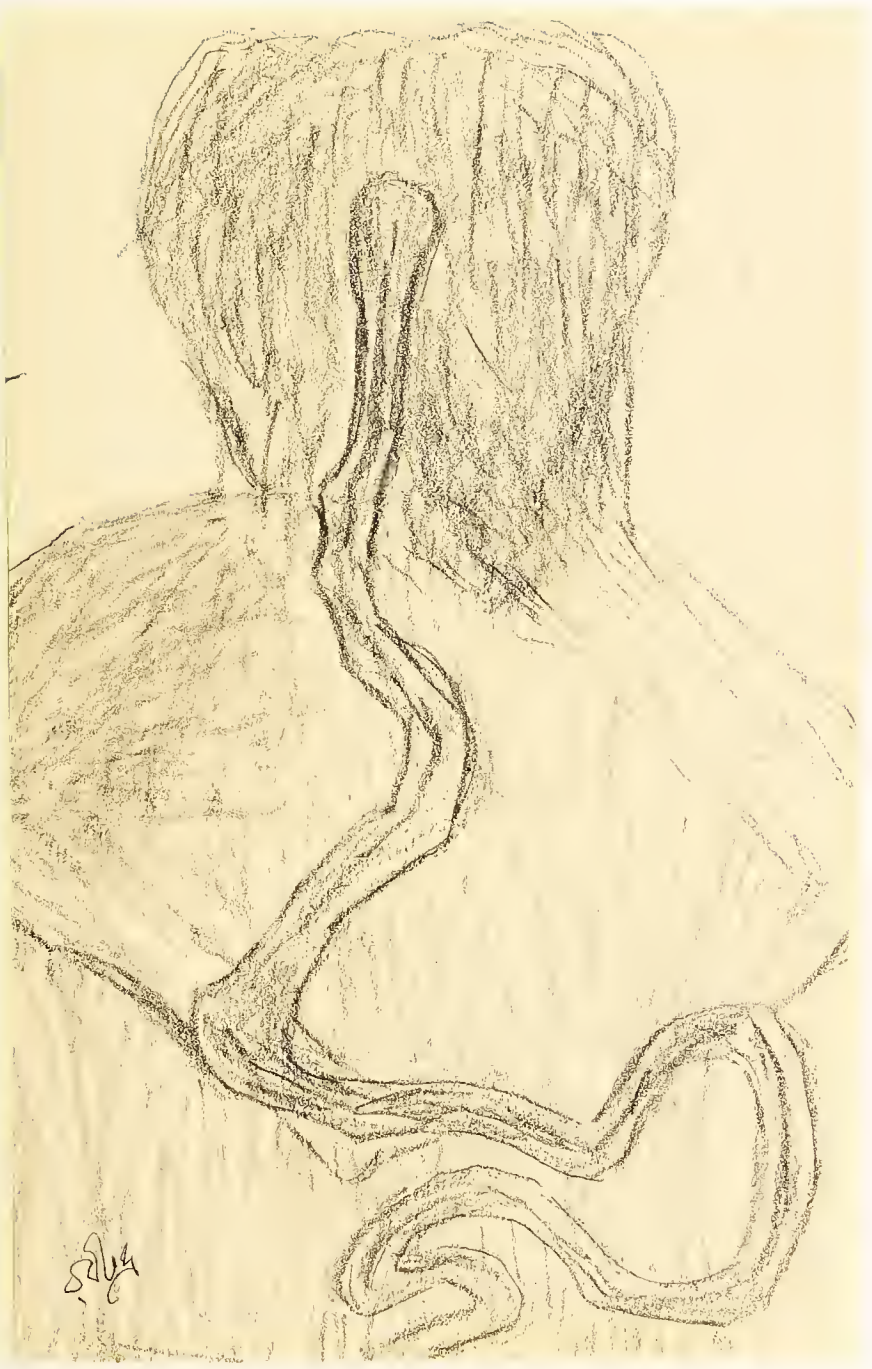


Plate 310
Pastel on paper 23.2 x 14.2 cm
c.1935-36



Plate 311
Pen and ink on paper 19 x 12.7 cm
c.1935-36







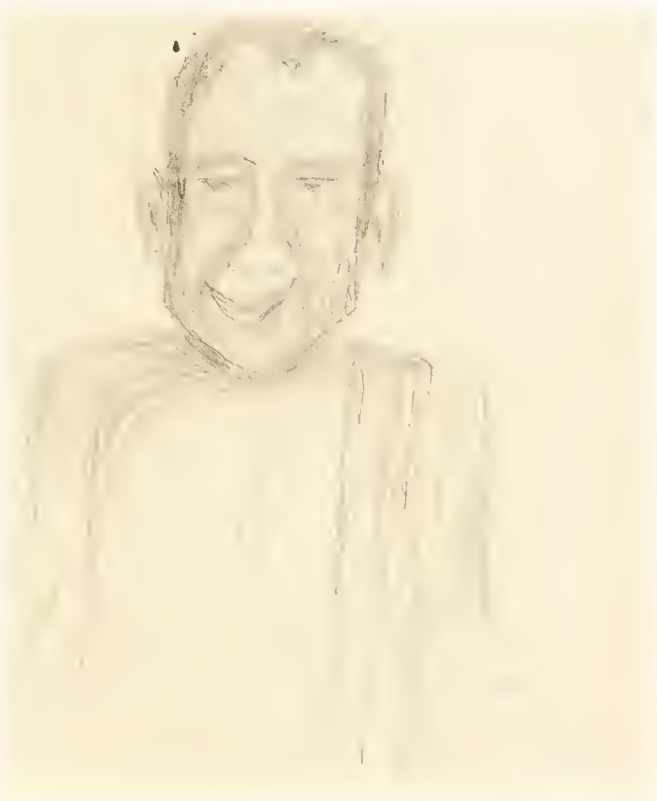


Top Plate 312
Pencil on paper 19.8 x 14.3 cm
11.11.1936

Bottom Plate 313
Pen and ink on card 13.7 x 8.9 cm
22.1.1936

Top Plate 314
Pen and ink on paper 25.6 x 17.5 cm
*c.*1936

Bottom Plate 315
Pen and ink on paper 13.7 x 8.8 cm
*c.*1936









Top Plate 316
Pencil on paper 19.6 x 17 cm
*c.*1936

Bottom Plate 317
Pen and ink on paper 23.6 x 18.7 cm
Aug.-Sept. 1936

Top Plate 318
Pen and ink on paper 20.8 x 16.8 cm
*c.*1936

Bottom Plate 319
Pen and ink and poster colour on cardboard 25.8 x 18.9 cm
*c.*1936









Top Plate 320
Ink on paper 15.1 x 9.6 cm
c.1936

Bottom Plate 321
Pencil on paper 22.8 x 15.1 cm
c.1936

Top Plate 322
Pen and ink and pastel on paper 25.6 x 17.4 cm
c.1936

Bottom Plate 323
Pen and ink on card 13.7 x 8.7 cm
c.1936



Plate 324
Pen and ink on paper 21.1 x 16.7 cm
*c.*1936

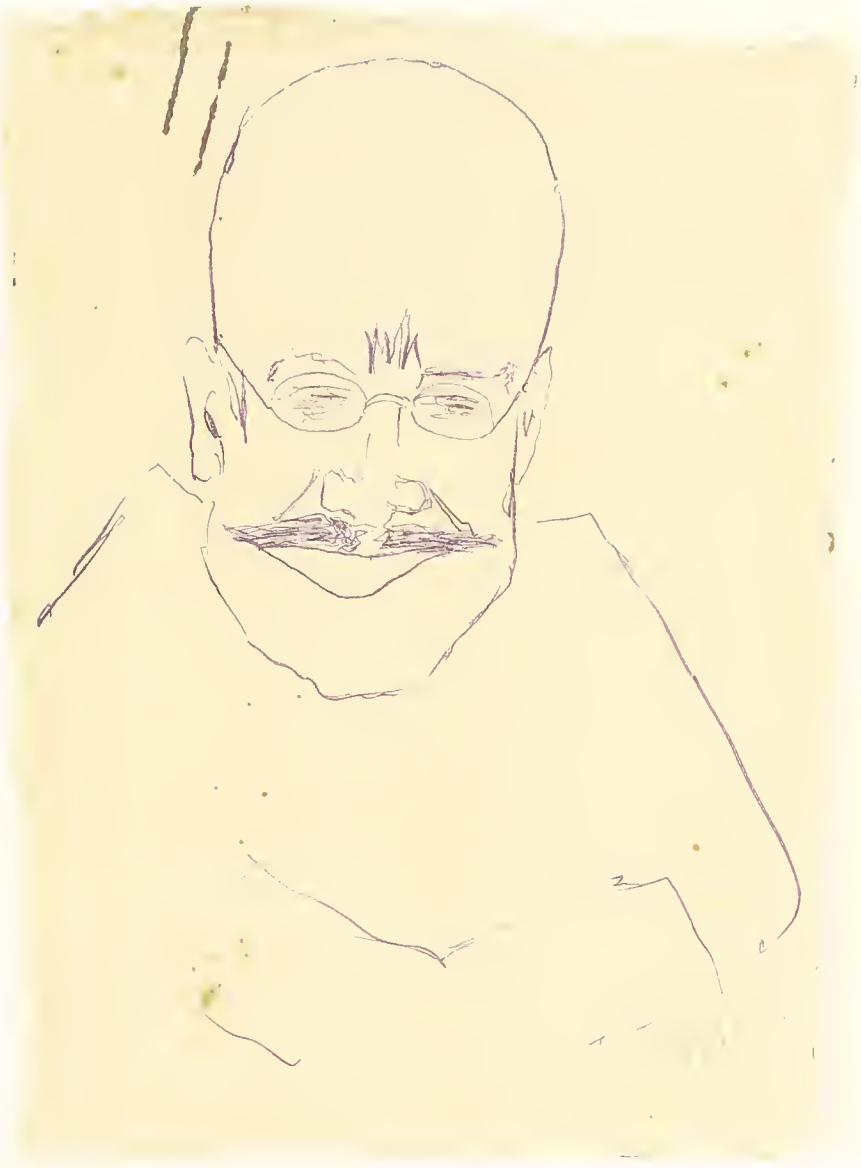
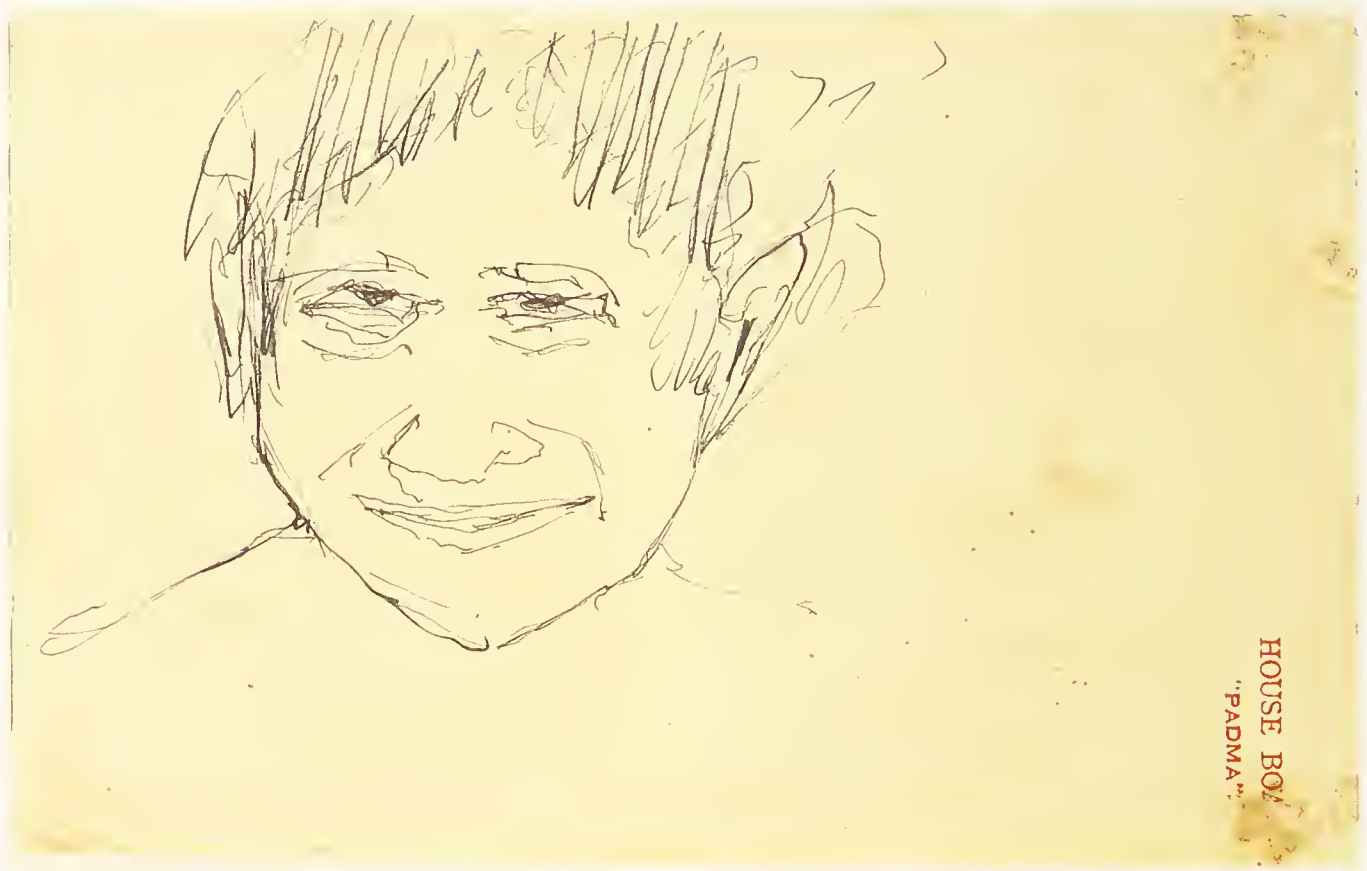


Plate 325
Pen and ink on paper 19.7 x 13.5 cm
*c.*1936





Top Plate 326
Pen and ink on paper 10.6 x 16.5 cm
c.1936

Bottom Plate 327
Pen and ink on paper 9.5 x 16.2 cm
c.1936









Top Plate 328
Pen and ink on paper 32.8 x 21.3 cm
20.10.1936

Bottom Plate 329
Pastel on paper 43.6 x 24.5 cm
16.4.1936

Top Plate 330
Pen and ink on paper 11.5 x 8.1 cm
*c.*1936

Bottom Plate 331
Pen and ink on card 11.5 x 8.1 cm
*c.*1936



Plate 332
Pen and ink on paper 43.2 x 20 cm
24.4.1936



Plate 333
Pen and ink on paper 18.1 x 10.1 cm
c.1936





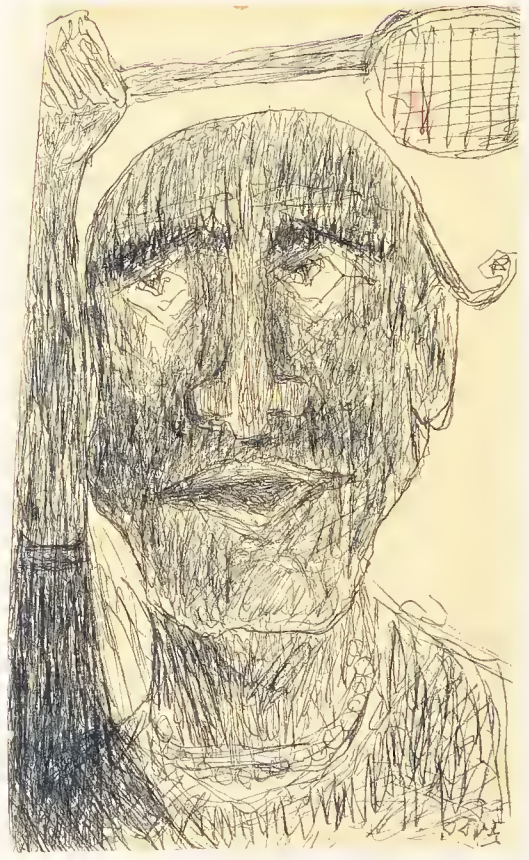
Top Plate 334
Pen and ink on card 11.5 x 8.1 cm
*c.*1936

Bottom Plate 335
Pastel on paper 12.1 x 18.4 cm
*c.*1936









Top Plate 336
Pen and ink on card 13.5 x 8.7 cm
*c.*1936

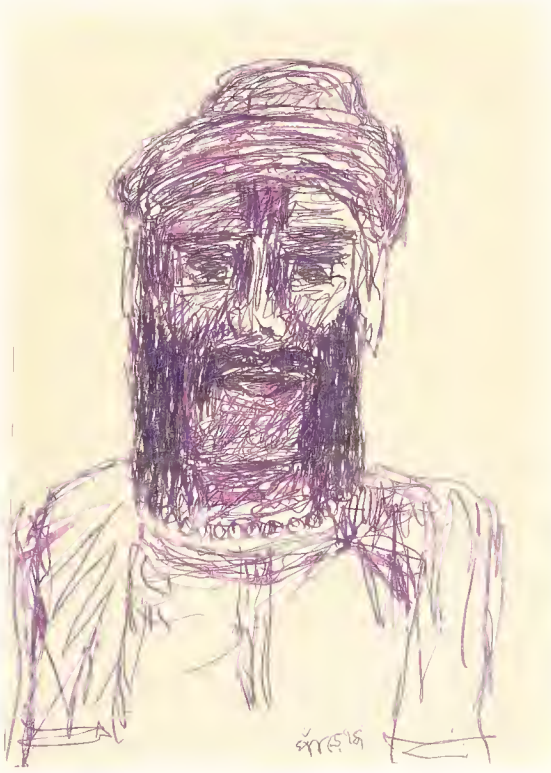
Bottom Plate 337
Pen and ink on paper 22.2 x 13.5 cm
*c.*1936

Top Plate 338
Pen and ink on paper 13.6 x 8.5 cm
*c.*1936

Bottom Plate 339
Pen and ink on paper 19.1 x 11.4 cm
*c.*1936







Top Plate 340
Pen and ink on paper 10.8 x 14.6 cm
c.1936

Bottom Plate 341
Pen and ink on paper 25.6 x 18.8 cm
c.1936

Bottom Plate 342
Pen and ink on paper 17.7 x 12.9 cm
c.1936



Plate 343
Pen and ink on paper 20.7 x 13.6 cm
7.11.1936



Plate 344
Pen and ink on paper 21.4 x 11.5 cm
7.11.1936



Plate 345
Pen and ink on paper 14.6 x 13.7 cm
c.1936

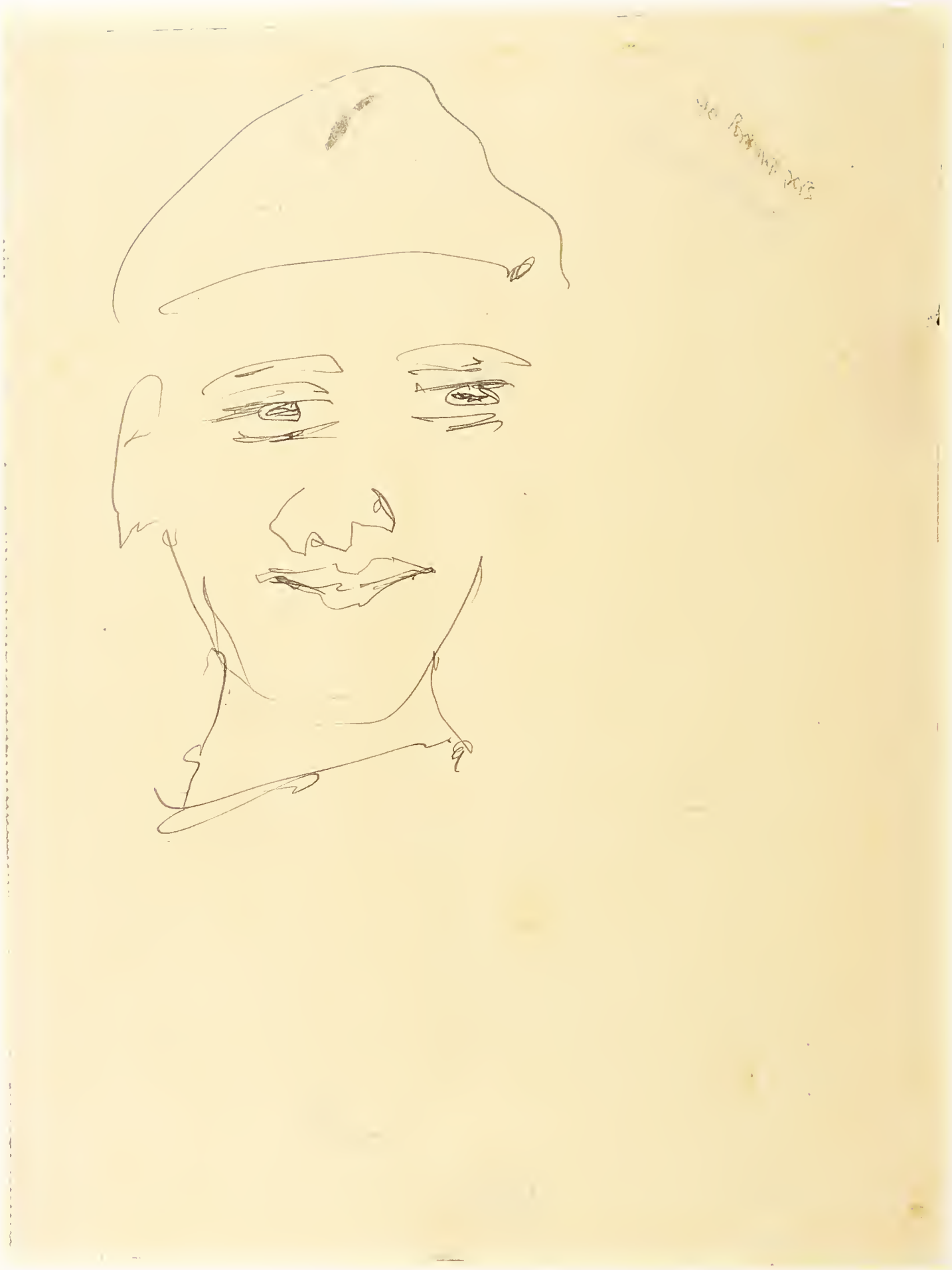


Plate 346
Pen and ink on paper 25.6 x 18.8 cm
c.1936

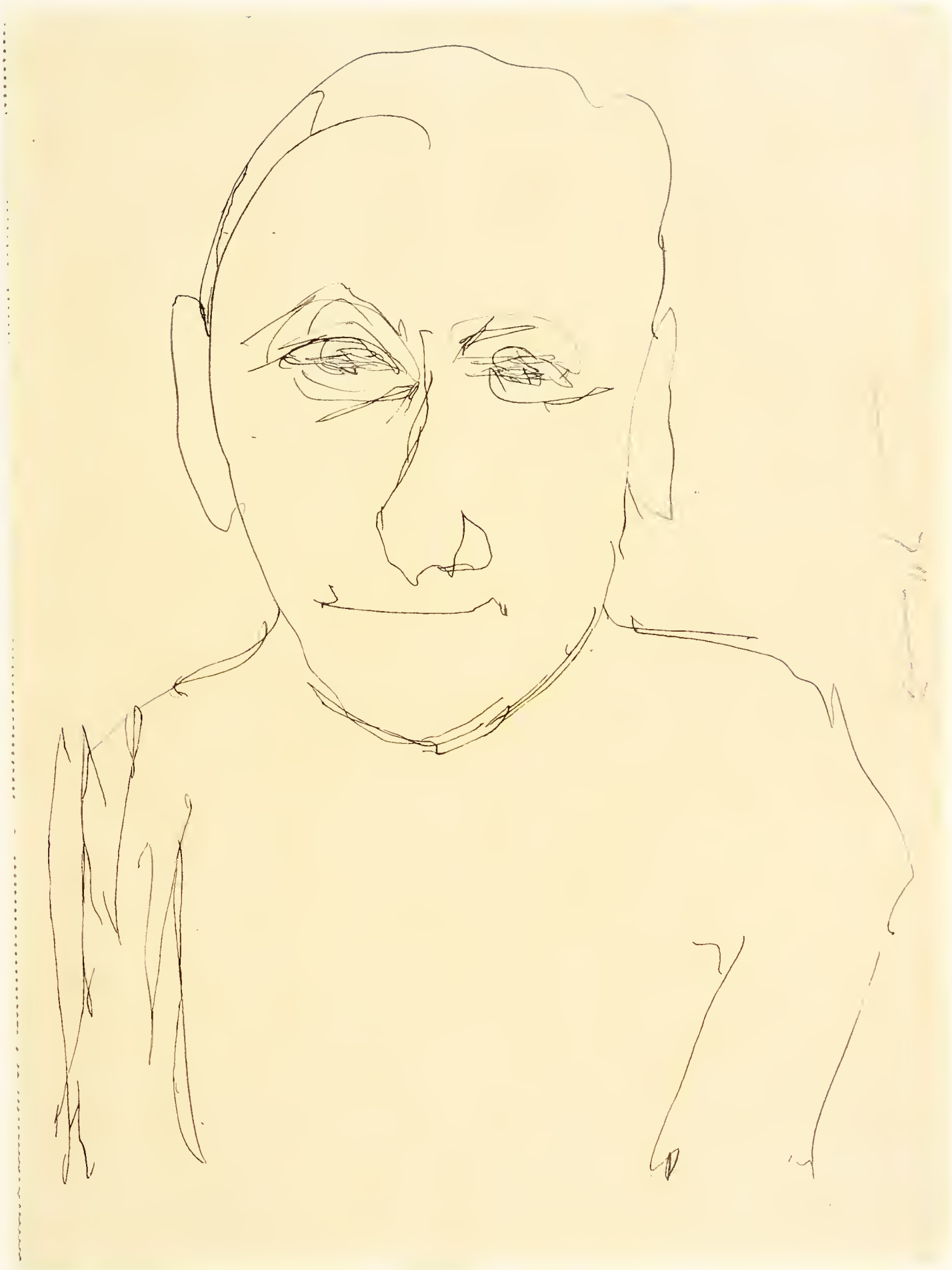


Plate 347
Pen and ink on paper 25.6 x 18.8 cm
*c.*1936



Plate 348
Pen and ink on paper 22.3 x 16.5 cm
*c.*1936



Plate 349
Pen and ink on paper 18.2 x 13.8 cm
c.1936



Plate 350
Pen and ink on paper 19.3 x 13.7 cm
c.1936



Plate 351
Pen and ink on paper 25.6 x 18.7 cm
Aug. - Sept. 1936



Plate 352
Pen and ink on paper 25.6 x 18.8 cm
c.1936

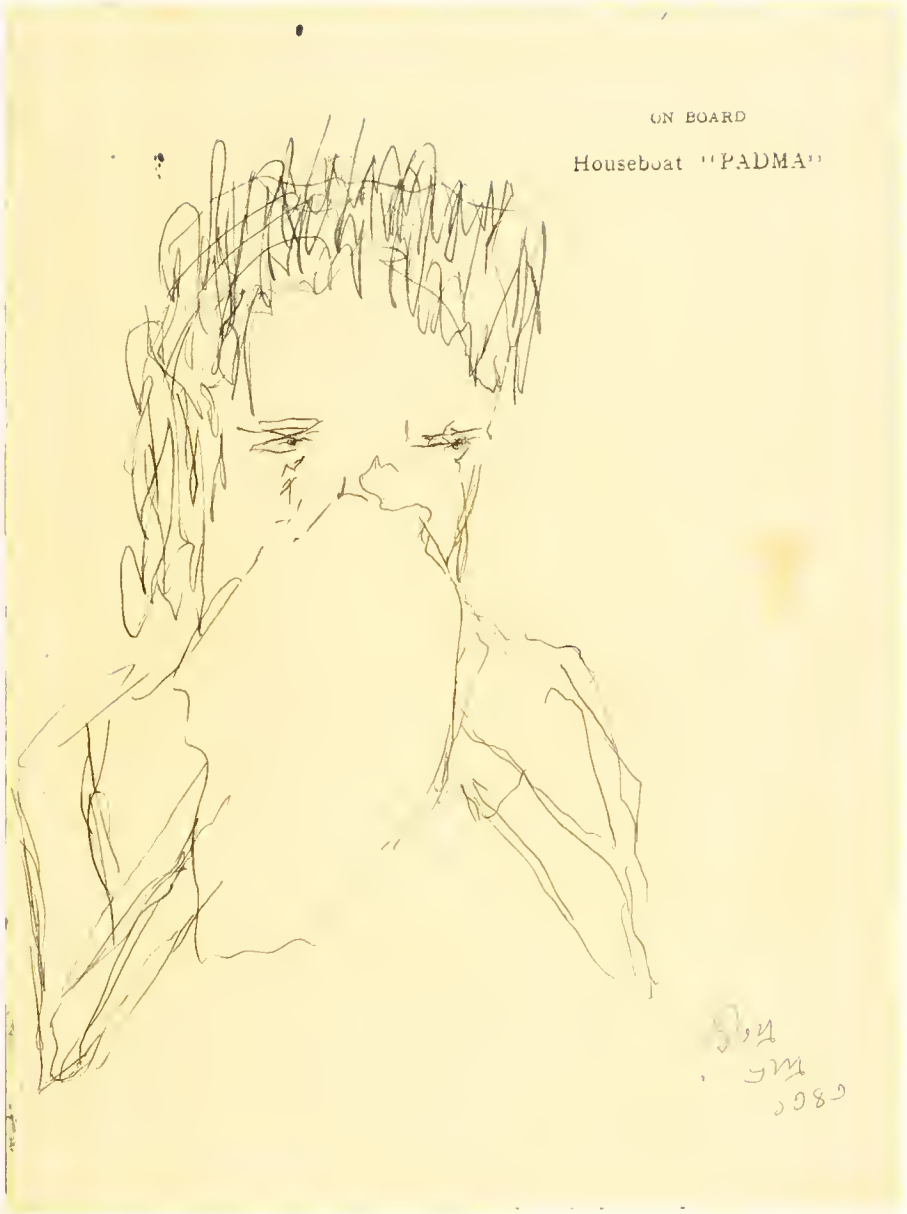


Plate 353
Pen and ink on paper 22.4 x 16.6 cm
Aug. - Sept. 1936

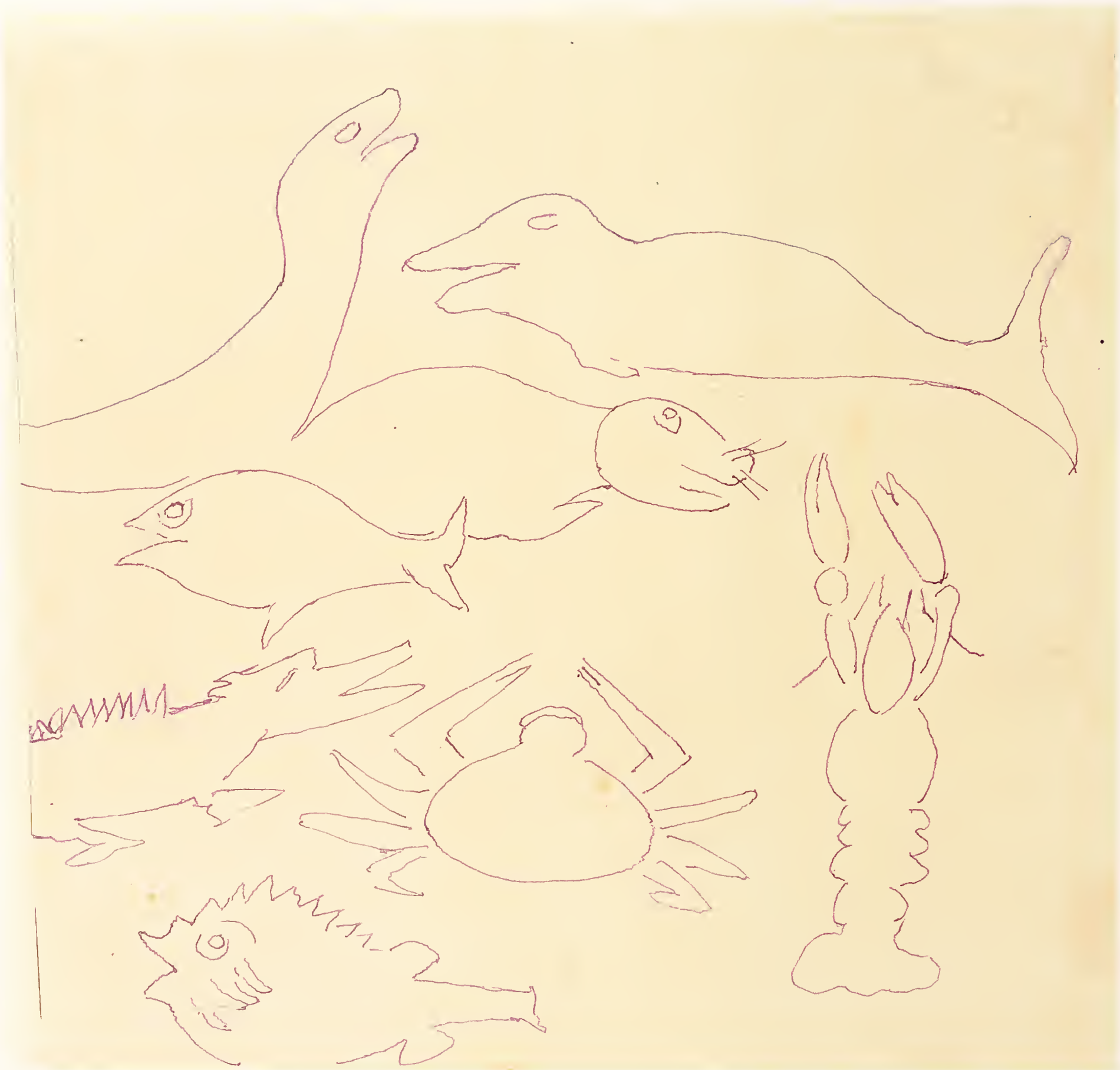


Plate 354
Pen and ink on paper 15.7 x 16.3 cm
c.1936









Top Plate 355
Pen and ink on paper 25.6 x 18.8 cm
Aug.-Sept. 1936

Bottom Plate 356
Pen and ink on paper 25.6 x 18.8 cm
*c.*1936

Top Plate 357
Pen and ink on paper 25.6 x 18.8 cm
*c.*1936

Bottom Plate 358
Pen and ink on paper 25.6 x 18.8 cm
*c.*1936



Plate 359
Pen and ink on paper 16.5 x 22.3 cm
Aug. - Sept. 1936



Plate 360
Pen and ink on paper 18.4 x 13 cm
*c.*1936

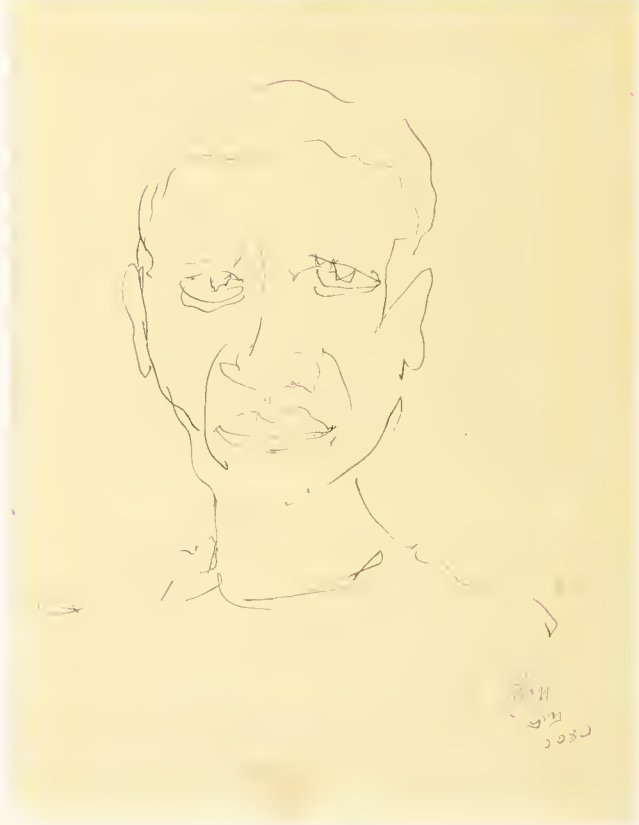


Plate 361
Pen and ink on paper 22.1 x 13.5 cm
*c.*1936







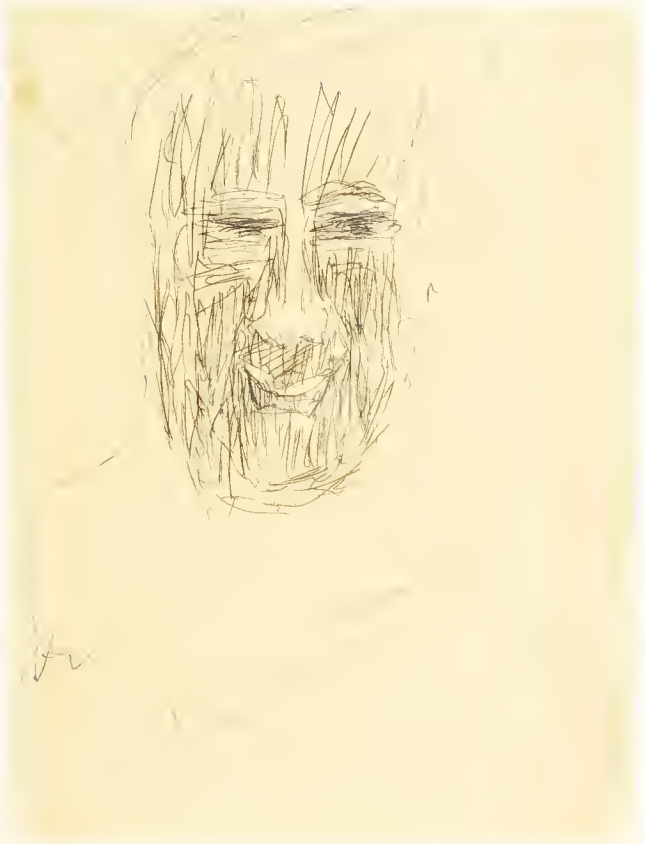


Top Plate 362
Pen and ink on paper 22.2 x 16.6 cm
*c.*1936

Bottom Plate 363
Pen and ink on paper 25.6 x 18.5 cm
*c.*1936

Top Plate 364
Pen and ink on paper 25.6 x 18.9 cm
*c.*1936

Bottom Plate 365
Pen and ink on paper 25.5 x 18.9 cm
Aug. - Sept. 1936







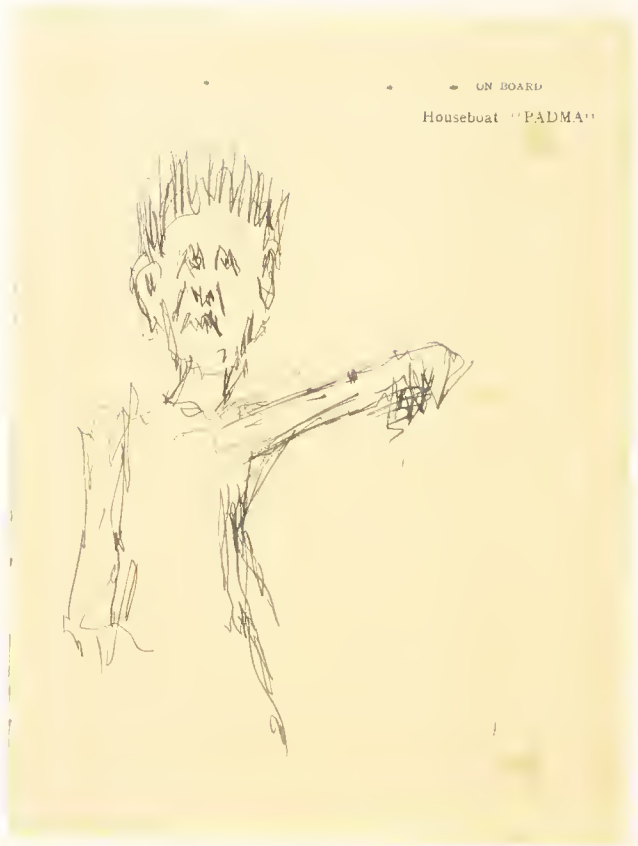


Top Plate 366
Pen and ink on paper 25.7 x 18.4 cm
Aug. - Sept. 1936

Bottom Plate 367
Ink on paper 22.3 x 16.5 cm
*c.*1936

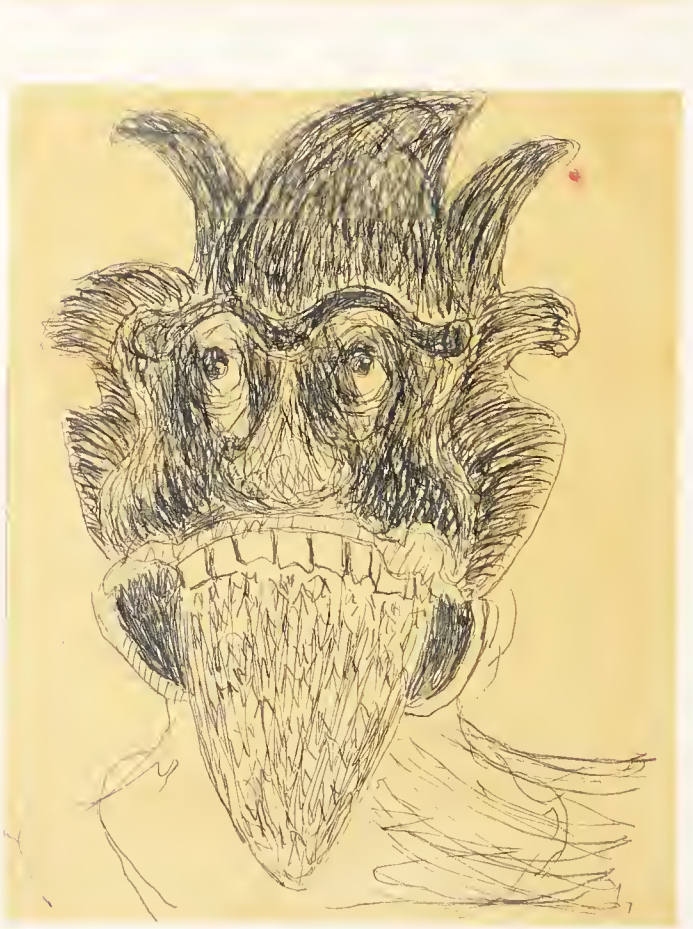
Top Plate 368
Pen and ink on paper 22.4 x 16.4 cm
*c.*1936

Bottom Plate 369
Pen and ink on paper 22.3 x 16.6 cm
*c.*1936







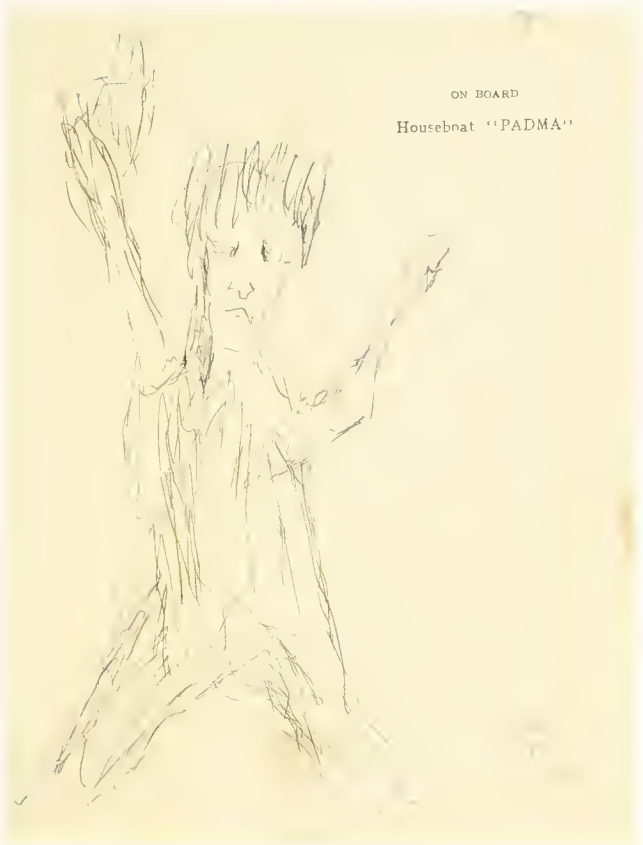


Top — Plate 370
Pen and ink on paper 22.4 x 16.3 cm
c.1936

Bottom — Plate 371
Pen and ink on paper 25.6 x 18.8 cm
c.1936

Top — Plate 372
Pen and ink on paper 16.2 x 13.4 cm
c.1936

Bottom — Plate 373
Pen and ink on paper 21.1 x 16.9 cm
c.1936









Top — Plate 374
Pen and ink on paper 22.4 x 16.6 cm
Aug. - Sept. 1936

Bottom — Plate 375
Pen and ink on paper 25.6 x 18.8 cm
c.1936

Top — Plate 376
Pen and ink on paper 25.6 x 18.9 cm
Aug. - Sept. 1936

Bottom — Plate 377
Pen and ink on paper 25.6 x 18.9 cm
Aug - Sept. 1936

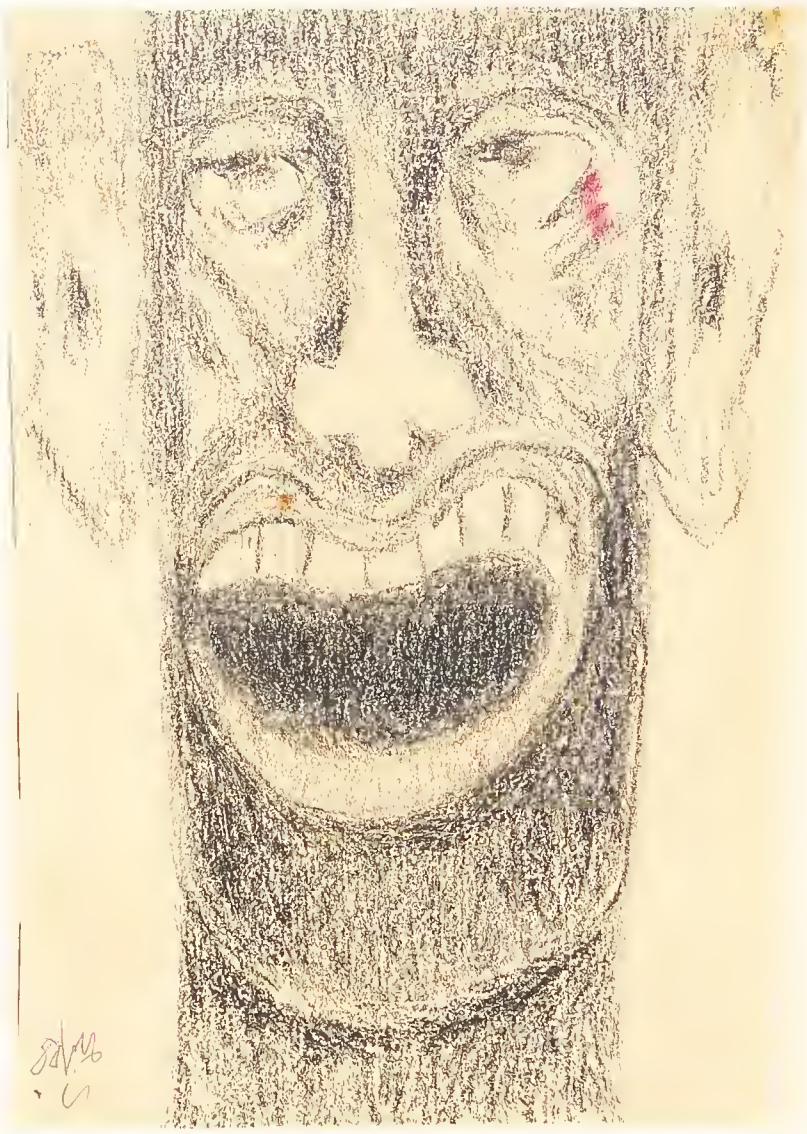


Plate 378
Pastel on paper 19.1 x 12.3 cm
c.1936

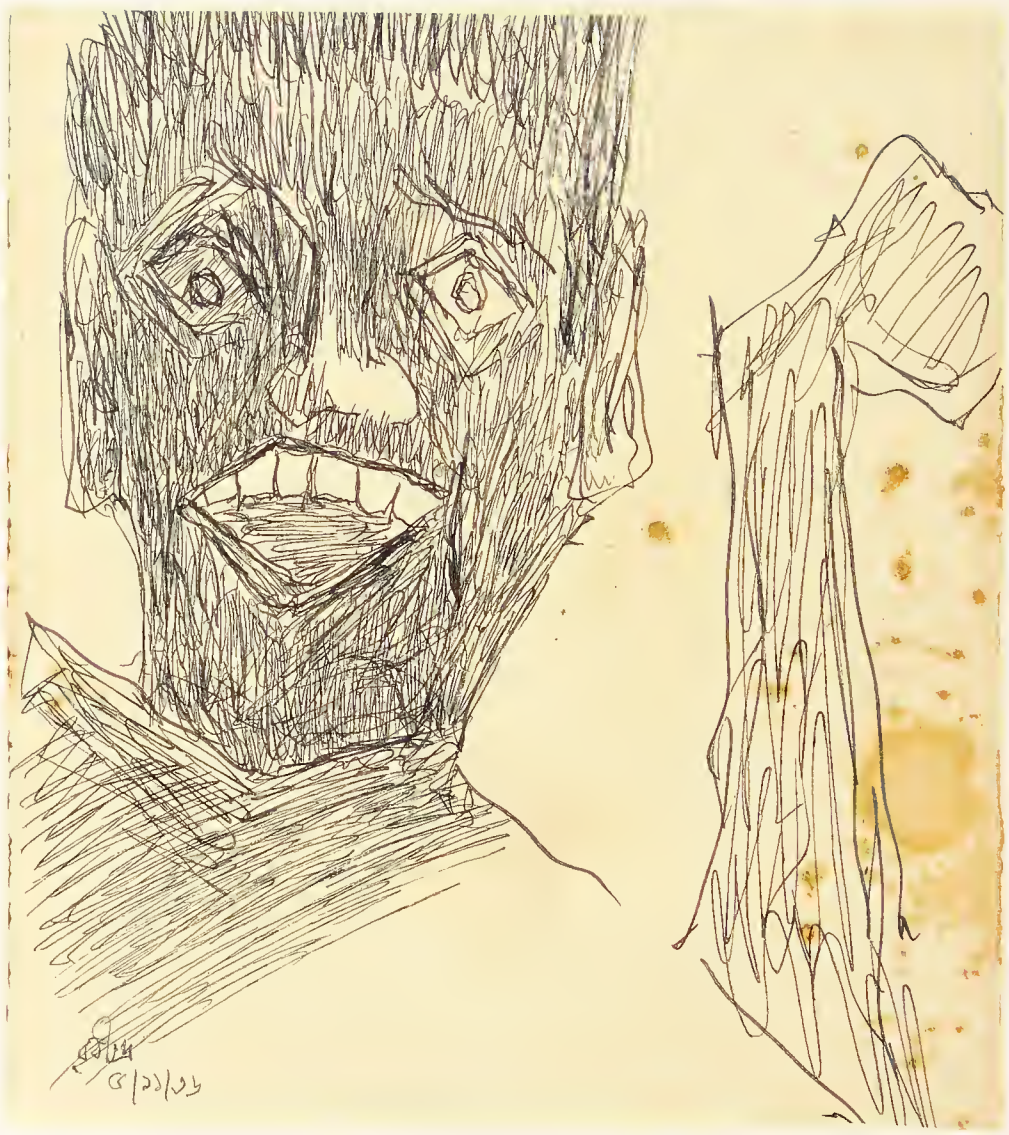
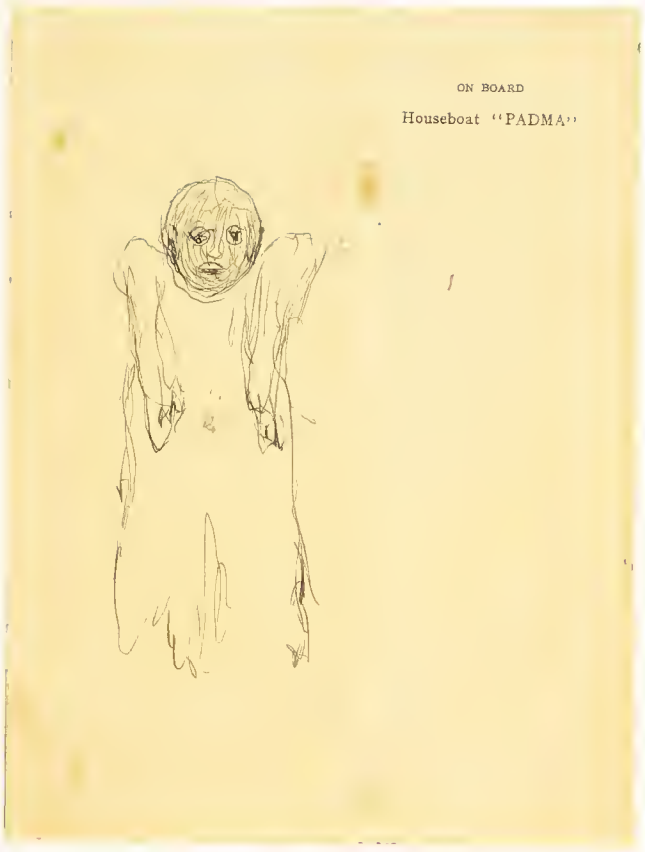


Plate 379
Pen and ink on paper 20.4 x 18 cm
5.11.1936









Top Plate 380
Pen and ink on paper 22.5 x 16.5 cm
*c.*1936

Bottom Plate 381
Pen and ink on paper 25.6 x 18.9 cm
*c.*1936

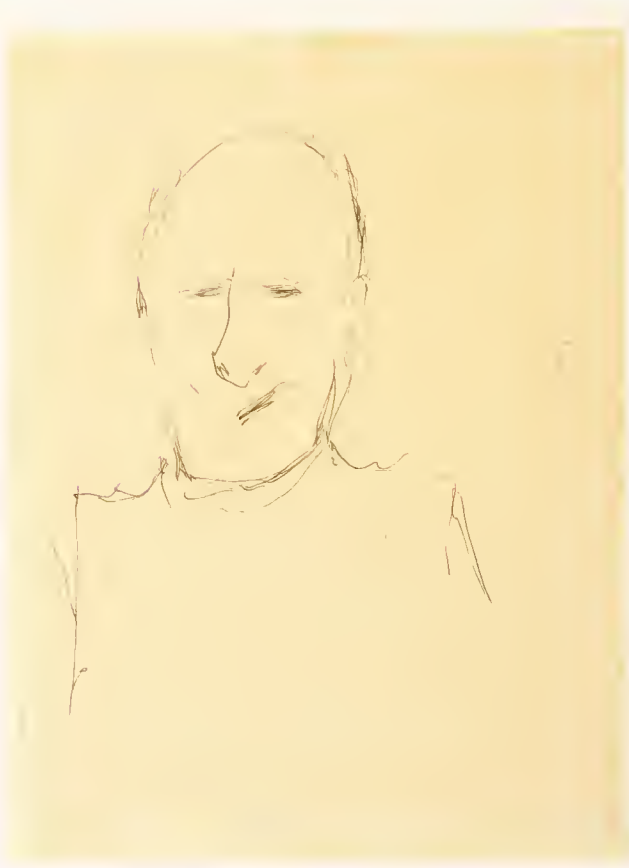
Top Plate 382
Ink on paper 17 x 14.4 cm
*c.*1936

Bottom Plate 383
Pen and ink on paper 21.1 x 16.9 cm
*c.*1936









Top Plate 384
Pen and ink on paper 25.6 x 18.9 cm
c.1936

Bottom Plate 385
Pen and ink on paper 25.6 x 18.9 cm
Aug - Sept. 1936

Top Plate 386
Pen and ink on paper 25.6 x 18.9 cm
Aug. - Sept. 1936

Bottom Plate 387
Pen and ink on paper 25.6 x 18.9 cm
c.1936









Top Plate 388
Pen and ink on paper 25.6 x 18.8 cm
*c.*1936

Bottom Plate 389
Pen and ink on paper 25.7 x 18.6 cm
Aug. - Sept. 1936

Top Plate 390
Pen and ink on paper 25.6 x 18.9 cm
Aug. - Sept. 1936

Bottom Plate 391
Pen and ink on paper 25.7 x 18.7 cm
*c.*1936

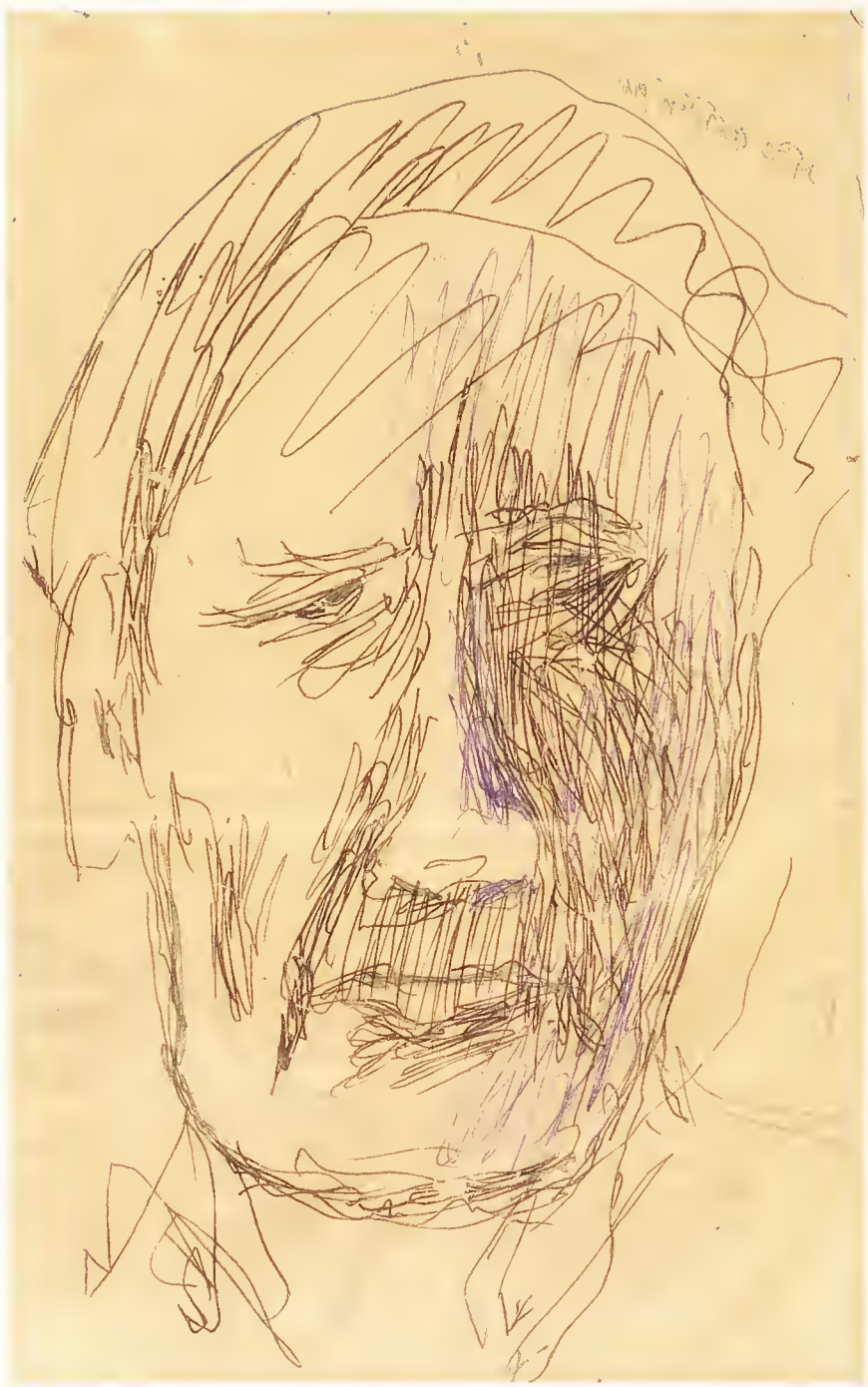


Plate 392
Pen and ink on paper 24.3 x 14.4 cm
c.1936



Plate 393
Pen and ink on paper 32.4 x 21.6 cm
20.10.1936









Top Plate 394
Pen and ink on paper 22.4 x 16.4 cm
*c.*1936

Bottom Plate 395
Pen and ink on paper 22.4 x 16.5 cm
*c.*1936

Top Plate 396
Pen and ink on paper 25.6 x 18.7 cm
Aug.-Sept. 1936

Bottom Plate 397
Pen and ink on paper 25.6 x 18.7 cm
Aug.-Sept. 1936









Top — Plate 398
Pen and ink on paper 23.3 x 13.5 cm
*c.*1936

Bottom — Plate 399
Pen and ink on paper 19.8 x 10.9 cm
*c.*1936

Top — Plate 400
Pen and ink on paper 22.1 x 13.9 cm
*c.*1936

Bottom — Plate 401
Pen and ink on paper 18.9 x 11.5 cm
*c.*1936









Top — Plate 402
Pen and ink on paper 20.8 x 14.4 cm
5.11.1936

Bottom — Plate 403
Pen and ink on paper 18.3 x 12.7 cm
c.1936

Top — Plate 404
Pen and ink on paper 16.5 x 11.4 cm
c.1936

Bottom — Plate 405
Pen and ink on paper 20.7 x 14.1 cm
c.1936



Plate 406
Pen and ink on paper 13.8 x 14.6 cm
*c.*1936



Plate 407
Pen and ink on paper 19.8 x 9.1 cm
*c.*1936









Top — Plate 408
Pen and ink on paper 22.4 x 16.5 cm
c.1936

Bottom — Plate 409
Pen and ink on paper 25.7 x 18.8 cm
Aug. - Sept. 1936

Top — Plate 410
Pen and ink on paper 22.4 x 16.5 cm
c.1936

Bottom — Plate 411
Pen and ink on paper 22.4 x 16.5 cm
c.1936



Plate 412
Pen and ink on paper 16.9 x 14.5 cm
*c.*1936



Plate 413
Pen and ink on paper 20.4 x 12.2 cm
*c.*1936

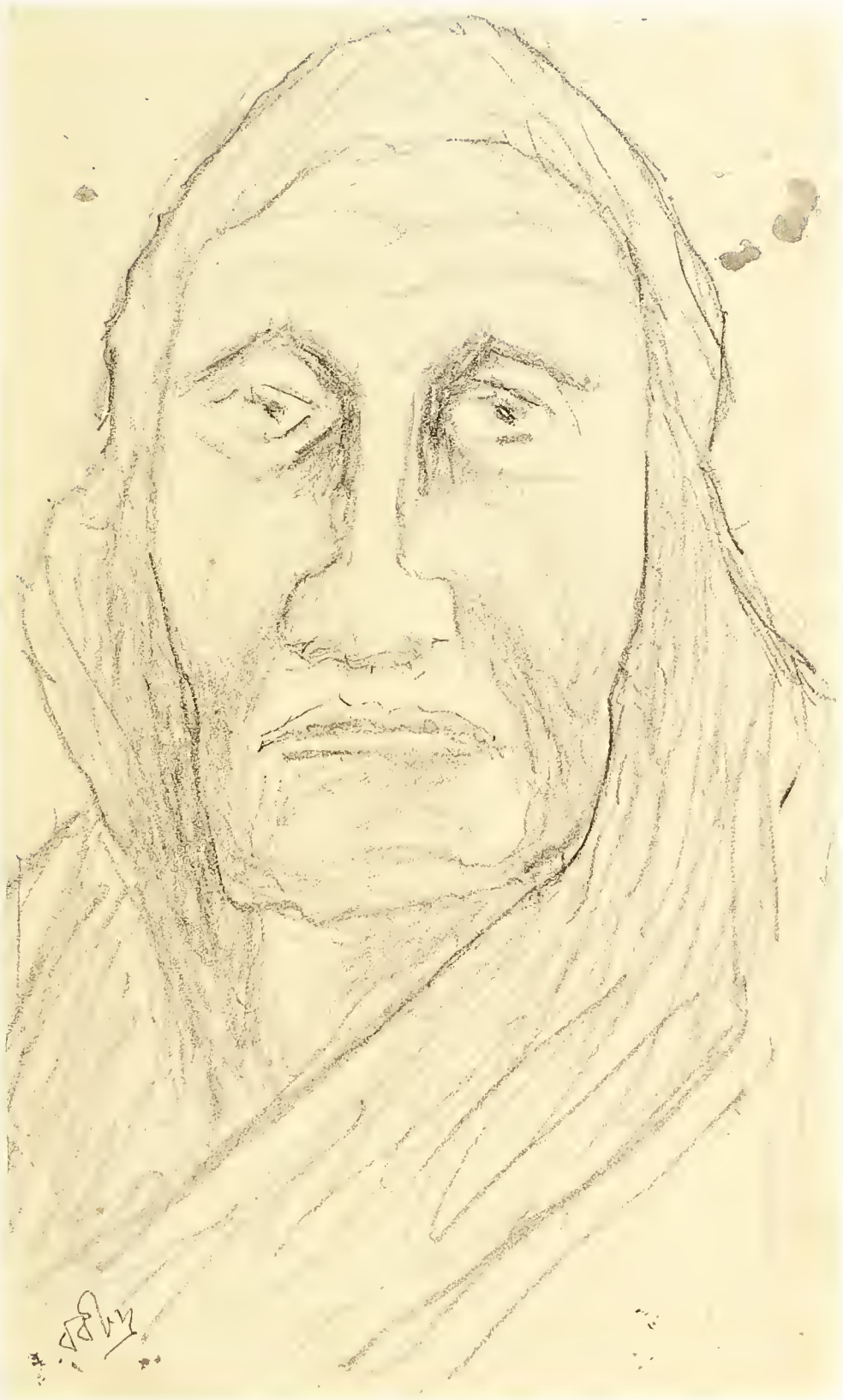


Plate 414
Pencil on paper 19.9 x 11.8 cm
*c.*1936



Plate 415
Pen and ink on paper 21.1 x 10.2 cm
*c.*1936



Plate 416
Pen and ink on paper 22.5 x 12.2 cm
*c.*1936



Top Plate 417
Pen and ink on paper 20.7 x 16.8 cm
*c.*1936



Bottom Plate 418
Pen and ink on paper 21 x 16.8 cm
*c.*1936



Plate 419
Pen and ink on paper 32.7 x 21.5 cm
20.10.1936



Plate 420
Pen and ink on paper 25.5 x 18.9 cm
Aug.-Sept. 1936







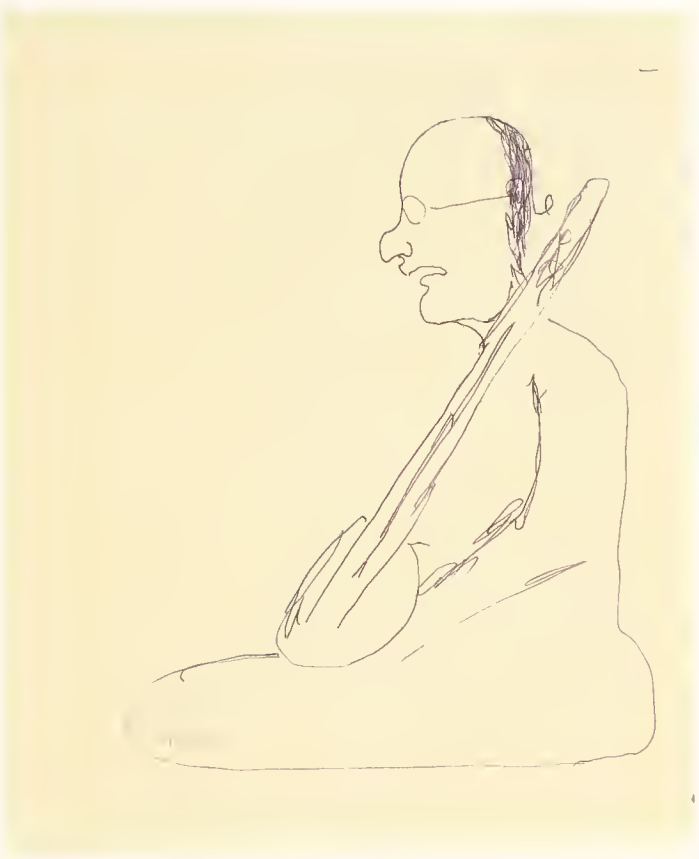


Top Plate 421
Pen and ink on paper 21.1 x 17 cm
*c.*1936

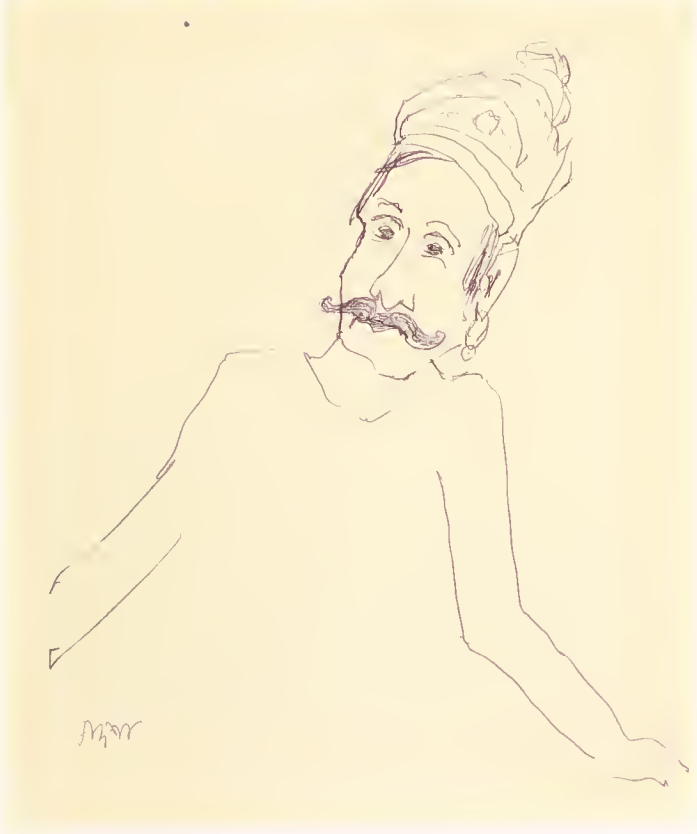
Bottom Plate 422
Pen and ink on paper 21.1 x 16.7 cm
*c.*1936

Top Plate 423
Pen and ink on paper 15.7 x 8.6 cm
*c.*1936

Bottom Plate 424
Pen and ink on paper 14.9 x 8.2 cm
*c.*1936









Top Plate 425
Pen and ink on paper 20.8 x 16.9 cm
c.1936

Bottom Plate 426
Pen and ink on paper 20.7 x 16.7 cm
c.1936

Top Plate 427
Pen and ink on paper 21 x 17 cm
c.1936

Bottom Plate 428
Pen and ink on paper 20.7 x 16.7 cm
c.1936









Top Plate 429
Pen and ink on paper 20.8 x 16.8 cm
c.1936

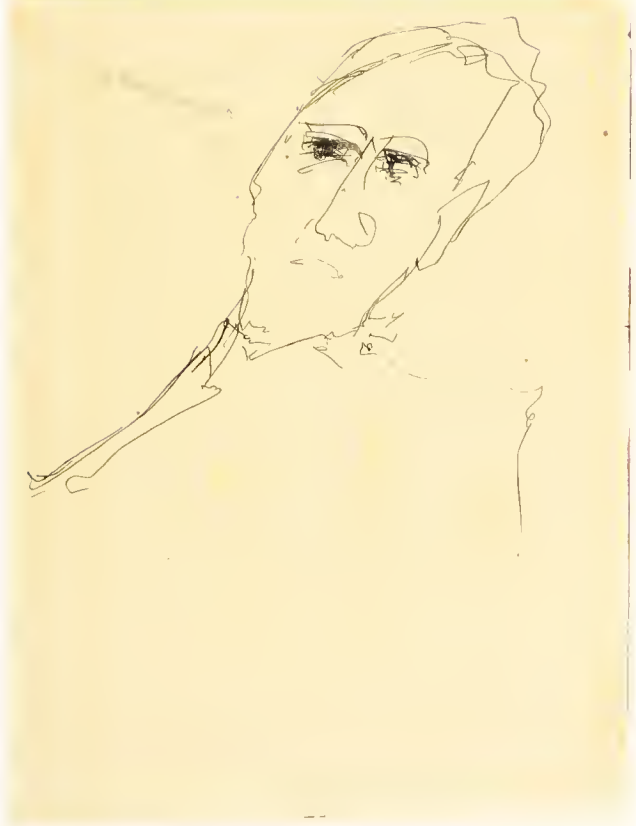
Bottom Plate 430
Pen and ink on paper 21.1 x 16.9 cm
c.1936

Top Plate 431
Pen and ink on paper 22.3 x 16.5 cm
Aug. - Sept. 1936

Bottom Plate 432
Pen and ink on paper 16.4 x 12.2 cm
c.1936









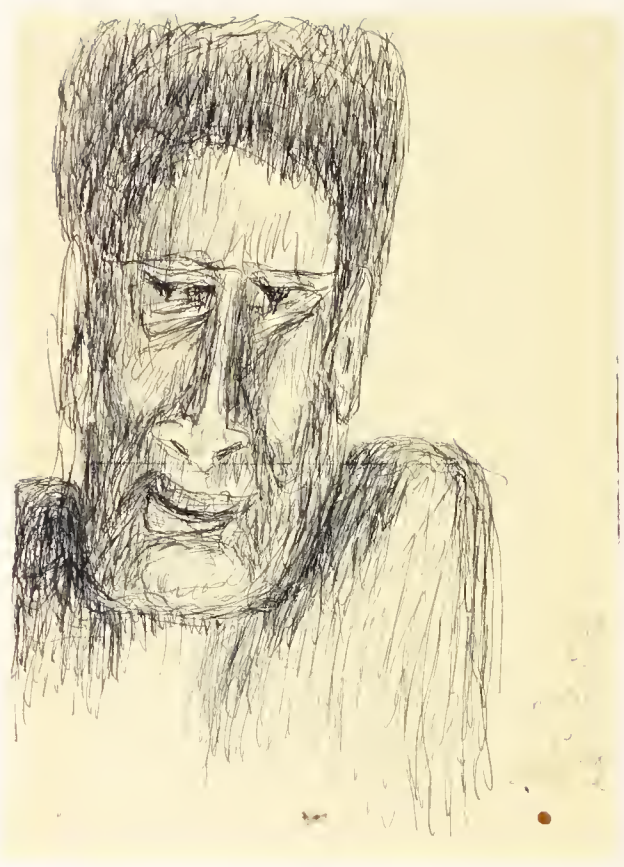
Top Plate 433
Pen and ink on paper 25.5 x 18.9 cm
*c.*1936

Bottom Plate 434
Pen and ink on paper 25.6 x 18.9 cm
*c.*1936

Top Plate 435
Pen and ink on paper 21.2 x 13.4 cm
7.11.1936

Bottom Plate 436
Pen and ink on paper 16.7 x 10.5 cm
*c.*1936









Top — Plate 437
Pen and ink on paper 25.4 x 17.9 cm
12 Oct. 1936

Bottom — Plate 438
Pen and ink on paper 25.5 x 17.9 cm
5.10.1936

Top — Plate 439
Pen and ink on paper 25.4 x 18.2 cm
Sept. - Oct. 1936

Bottom — Plate 440
Pen and ink on paper 25.6 x 18.8 cm
Aug. - Sept. 1936



Plate 441
Pen and ink on paper 19.1 x 28.3 cm
18 Sept. 1936





Top Plate 442
Pen and ink on paper 19.4 x 28.3 cm
18 Sept. 1936

Bottom Plate 443
Pen and ink on paper 19 x 28.3 cm
c.1936



Plate 444
Pen and ink on paper 28.4 x 19.1 cm
12 Oct. 1936



Plate 445
Pen and ink on paper 12.3 x 11.4 cm
*c.*1936









Top Plate 446
Pen and ink on paper 16.5 x 10.6 cm
*c.*1936

Bottom Plate 447
Pen and ink and watercolour on paper 13.8 x 8.7 cm
*c.*1936

Top Plate 448
Pen and ink on paper 13.8 x 8.7 cm
*c.*1936

Bottom Plate 449
Pen and ink and watercolour on paper 13.8 x 8.7 cm
*c.*1936



Plate 450
Pen and ink on paper 32.2 x 18.7 cm
27 June 1936



Plate 451
Pastel on paper 42.4 x 23.7 cm
16.4.1936



Plate 452
Pen and ink on paper 22.4 x 16.6 cm
*c.*1936



Plate 453
Pen and ink on paper 25.6 x 18.8 cm
*c.*1936



Plate 454
Pen and ink on paper 22.8 x 17.3 cm
c.1936-37



Plate 455
Pen and ink on paper 14.5 x 9.2 cm
c.1936-37



Plate 456
Pen and ink on paper 18.6 x 11 cm
*c.*1936-37

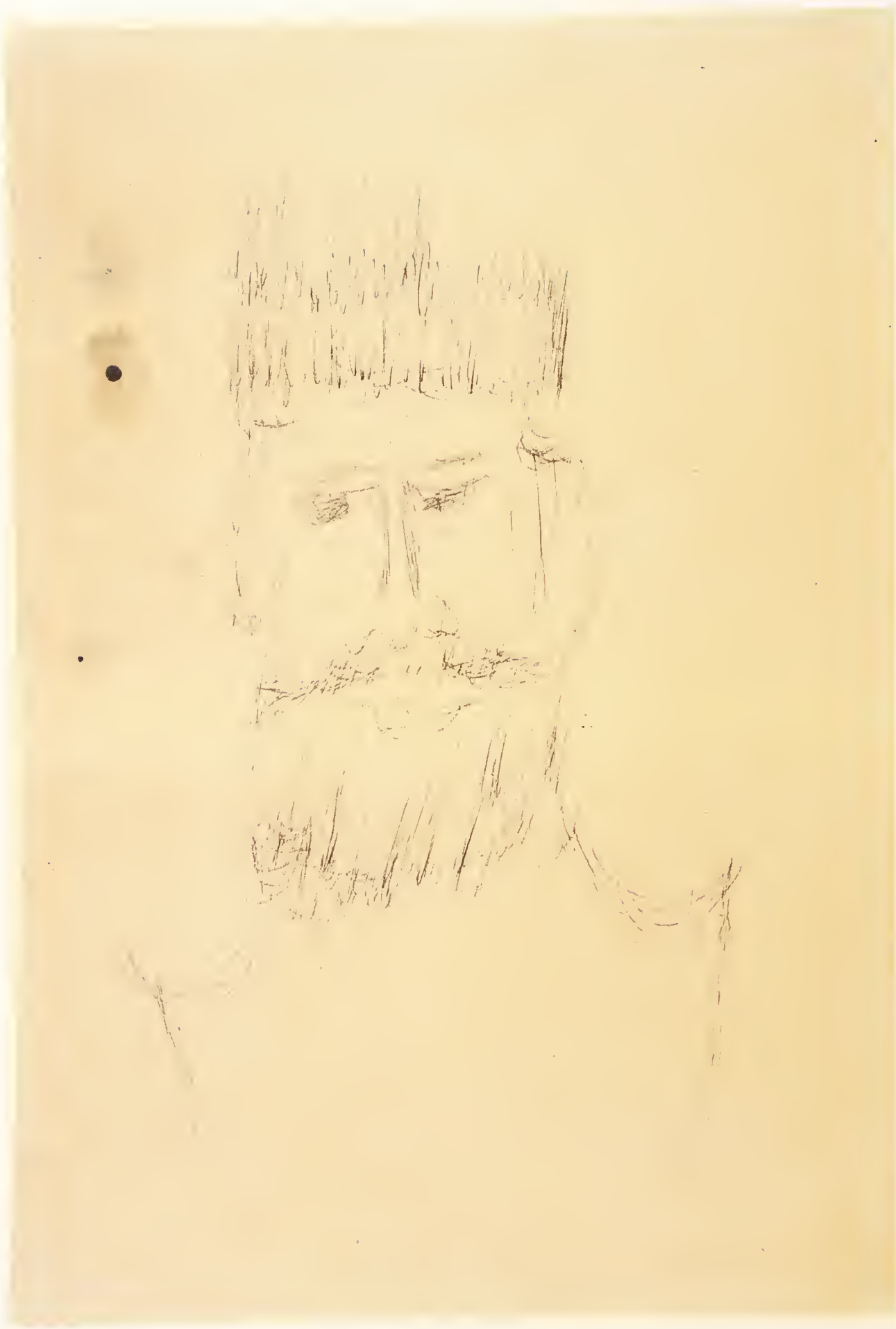


Plate 457
Pastel on paper 24.9 x 17.8 cm
c.1936-37



Plate 458
Pastel on paper 49.4 x 33.5 cm
9.4.1937



Plate 459
Pen and ink on paper 22.2 x 21.5 cm
8.11.1937



Plate 460
Pen and ink on paper 32.9 x 20.2 cm
8.11.1937



Plate 461
Pen and ink on paper 14.3 x 12.8 cm
1937



Plate 462
Pen and ink on paper 22.7 x 12.5 cm
*c.*1937



Plate 463
Pastel and watercolour on Nepalese paper 23.6 x 38.9 cm
20.3.1937



Plate 464
Pen and ink on paper 32.7 x 22 cm
1937



Plate 465
Pencil on paper 25.5 x 17.8 cm
*c.*1937-38









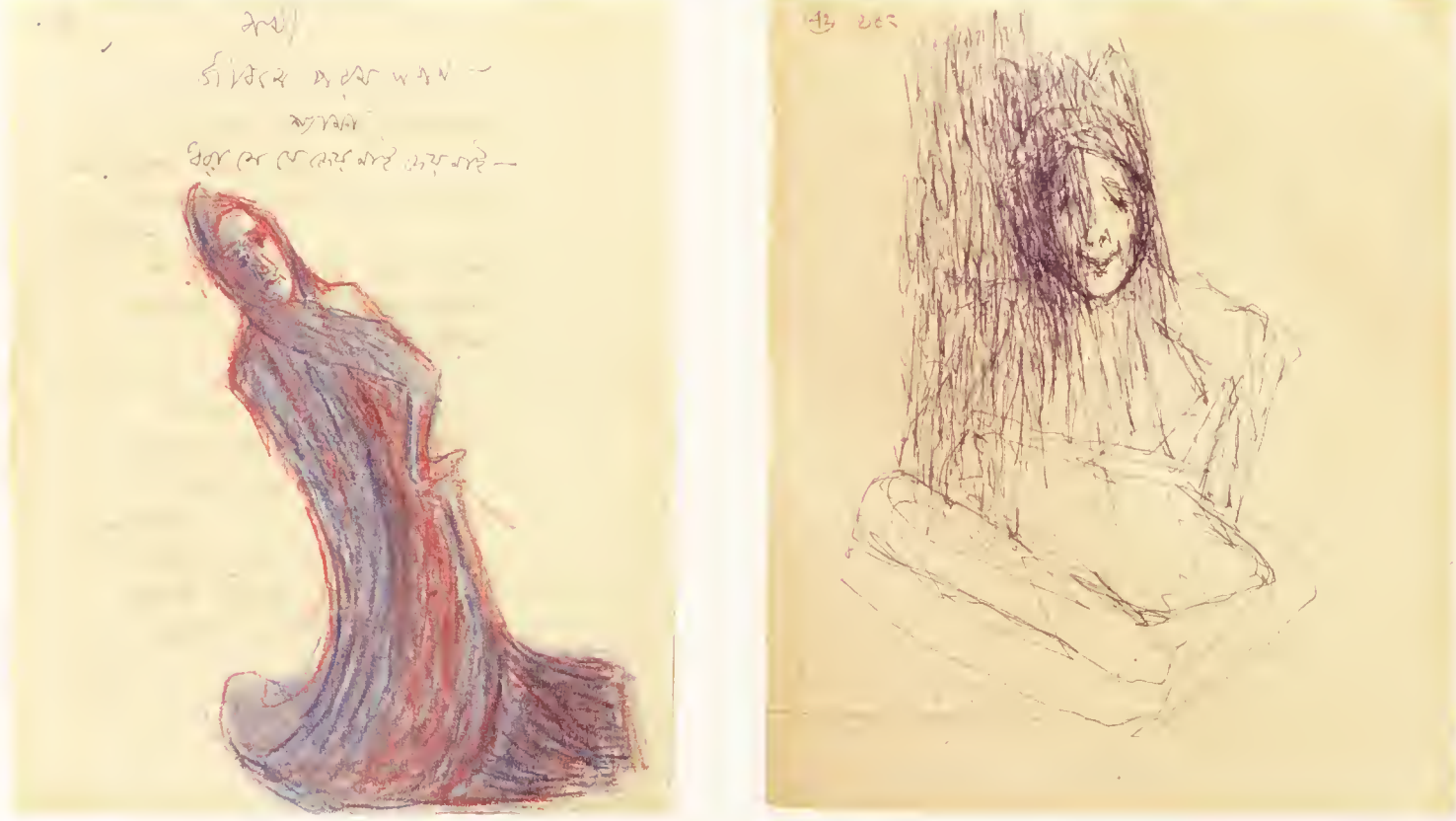
Top Plate 466
Pen and ink on paper 19.8 x 16.3 cm
c.1938

Bottom Plate 467
Pen and ink on paper 19.8 x 16.3 cm
c.1938

Top Plate 468
Pen and ink on paper 19.8 x 16.3 cm
c.1938

Bottom Plate 469
Pen and ink on paper 19.8 x 16.3 cm
c.1938





Top Plate 470
Pen and ink on paper 19.8 x 32.6 cm
c.1938

Bottom Plate 471
Pastel on paper 19.8 x 16.3 cm
c.1938

Bottom Plate 472
Pen and ink on paper 19.8 x 16.3 cm
c.1938



Plate 473
Pen and ink on paper 19.8 x 16.3 cm
*c.*1938



Plate 474
Pastel on paper 22.7 x 15 cm
*c.*1938-39



Plate 475
Pen and ink on paper 35.5 x 25.5 cm
20.7.1939

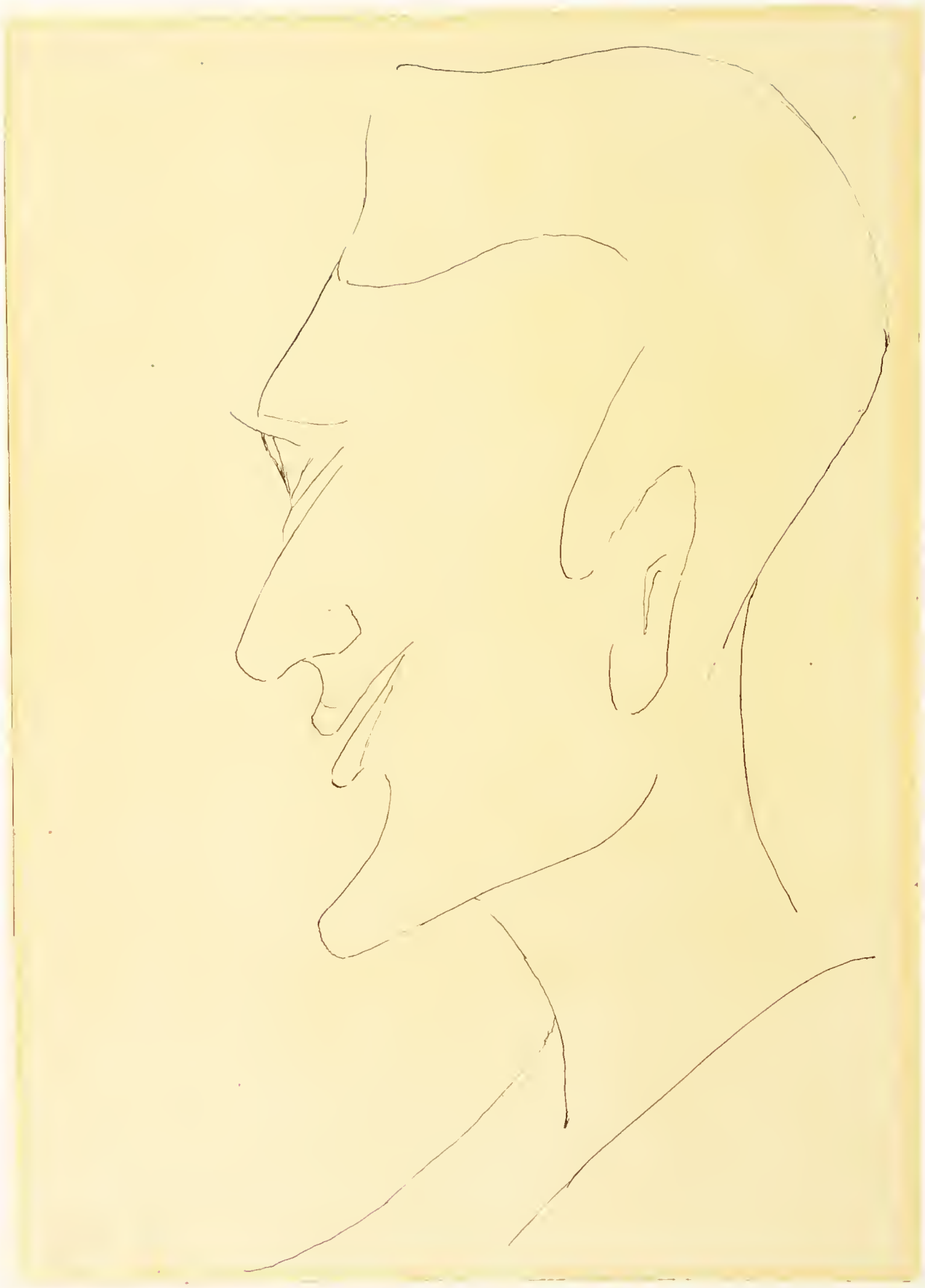
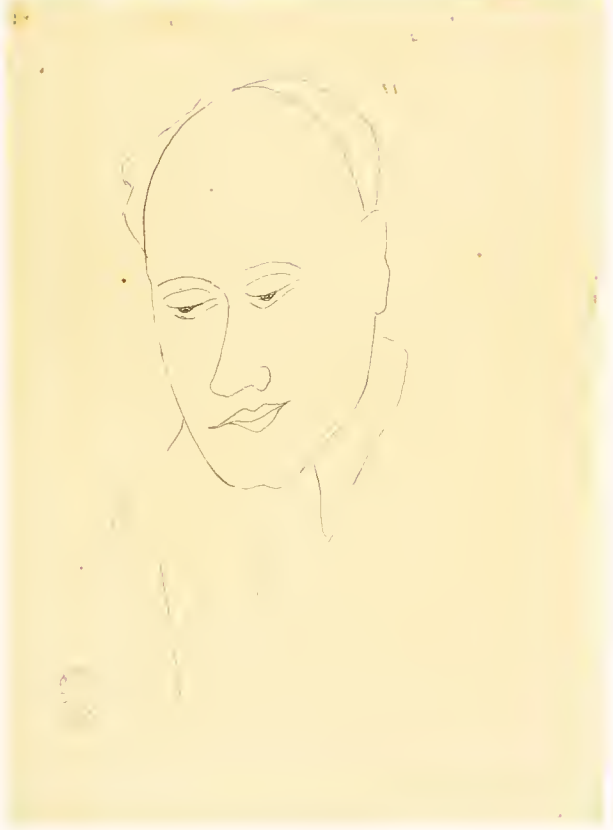


Plate 476
Pen and ink on paper 35.5 x 25.3 cm
16.6.1939









Top Plate 477
Pen and ink on paper 35.6 x 25.5 cm
13.11.1939

Bottom Plate 478
Pen and ink on paper 35.6 x 25.4 cm
25.6.1939

Top Plate 479
Pen and ink on paper 35.7 x 25.5 cm
16.11.1939

Bottom Plate 480
Pen and ink on paper 35.7 x 25.5 cm
16.11.1939



Plate 481
Pen and ink on paper 25.2 x 35.5 cm
1939



Plate 482
Pen and ink on paper 35.5 x 25.2 cm
20.7.1939



Plate 483
Pen and ink and wash on a page from *Bharati* 21.7 x 7.4 cm
2.3.1939



Plate 484
Pen and ink on paper 25.3 x 11.3 cm
20.6.1939





Top Plate 485
Pencil on paper 35.5 x 25.3 cm
17.6.1939

Bottom Plate 486
Pen and ink on paper 35.5 x 25.3 cm
20.7.1939

Top Plate 487
Pencil and ink on paper 23.1 x 17.4 cm
1939

Bottom Plate 488
Pencil on paper 22.9 x 17.3 cm
1939



Plate 489
Pen and ink on paper 23 x 31.15 cm
15.11.1939



Plate 490
Pen and ink and pastel on paper 36 x 25.5 cm
9.11.1939









Top Plate 491
Pencil on paper 23.1 x 17.4 cm
26.7.1939

Bottom Plate 492
Pen and ink on paper 22.9 x 17.8 cm
1939

Top Plate 493
Pen and ink on paper 23.1 x 17.4 cm
1939

Bottom Plate 494
Pen and ink on paper 22.8 x 17.4 cm
1939



Plate 495
Pastel on paper 35 x 24.5 cm
2.6.1939



Plate 496
Pastel and watercolour on paper 34.7 x 24.6 cm
*c.*1939

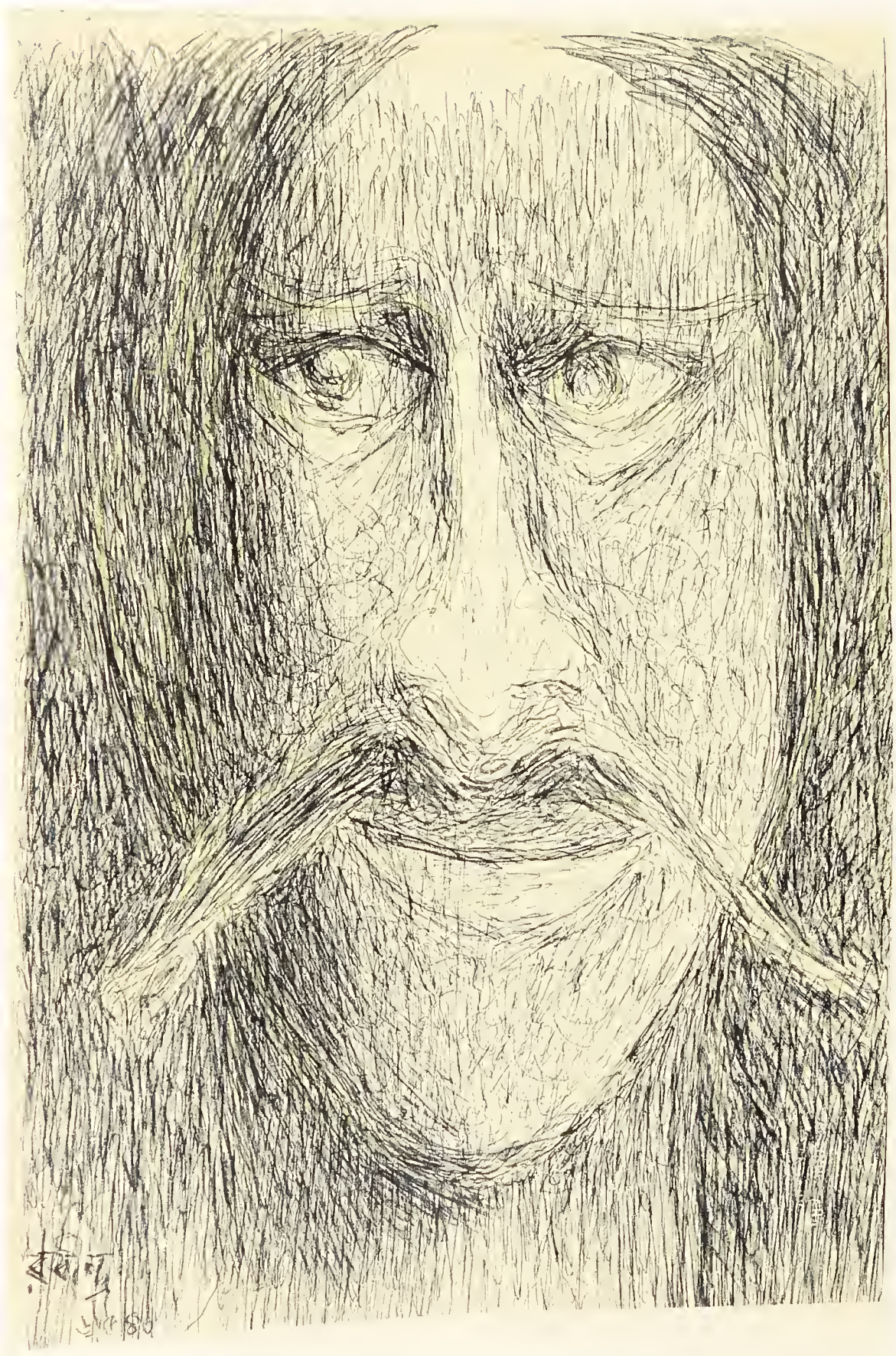


Plate 497
Pen and ink on paper 23.2 x 15.1 cm
6.5.1940



Plate 498
Pen and ink on paper 32.2 x 10.2 cm
c.1940









Top Plate 499
Pastel on paper 35.7 x 25.4 cm
4.8.1940

Bottom Plate 500
Pastel on paper 35.4 x 25.1 cm
3.11.1940

Top Plate 501
Pen and ink on paper 44 x 30.4 cm
9.5.1940

Bottom Plate 502
Pencil sketch on paper 20.5 x 13.8 cm
14.9.1940









Top Plate 503
Pen and ink on paper 28.8 x 21.4 cm
Sept. 1940

Bottom Plate 504
Pastel on paper 28.8 x 21.7 cm
Sept. 1940

Top Plate 505
Pen and ink and pastel on paper 28.8 x 21.3 cm
Sept. 1940

Bottom Plate 506
Pen and ink on paper 28.8 x 21.4 cm
c.1940







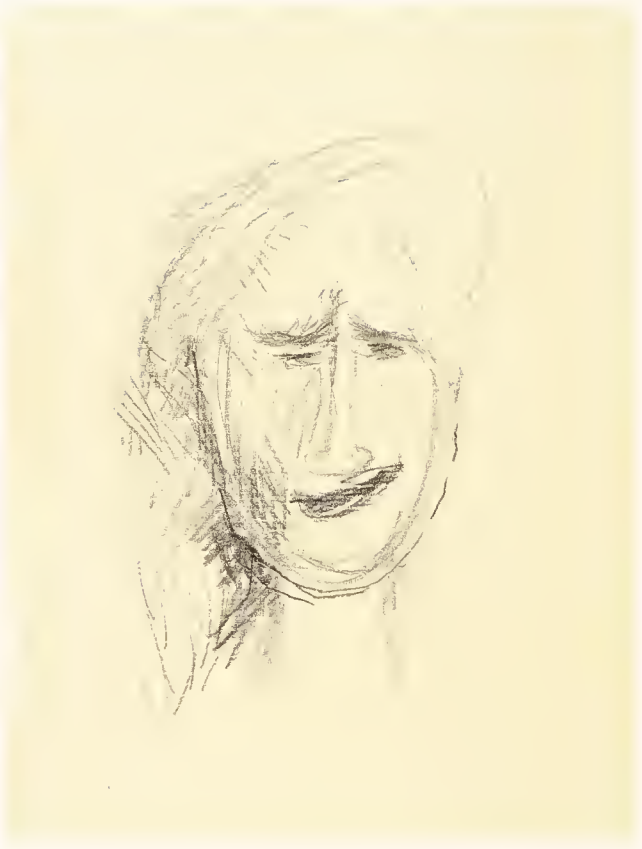


Top Plate 507
Pastel on paper 28.8 x 21.5 cm
c.1940

Bottom Plate 508
Pastel on paper 28.8 x 21.5 cm
c.1940

Top Plate 509
Pastel and pencil on paper 28.8 x 21.5 cm
c.1940

Bottom Plate 510
Pastel on paper 28.8 x 21.5 cm
8.12.1940









Top Plate 511
Pencil on paper 28.8 x 21.5 cm
*c.*1940

Bottom Plate 512
Pen and ink and pastel on paper 28.8 x 21.5 cm
12.12.1940

Top Plate 513
Pencil and pastel on paper 28.8 x 21.5 cm
*c.*1940

Bottom Plate 514
Pencil and pastel on paper 28.8 x 21.5 cm
*c.*1940

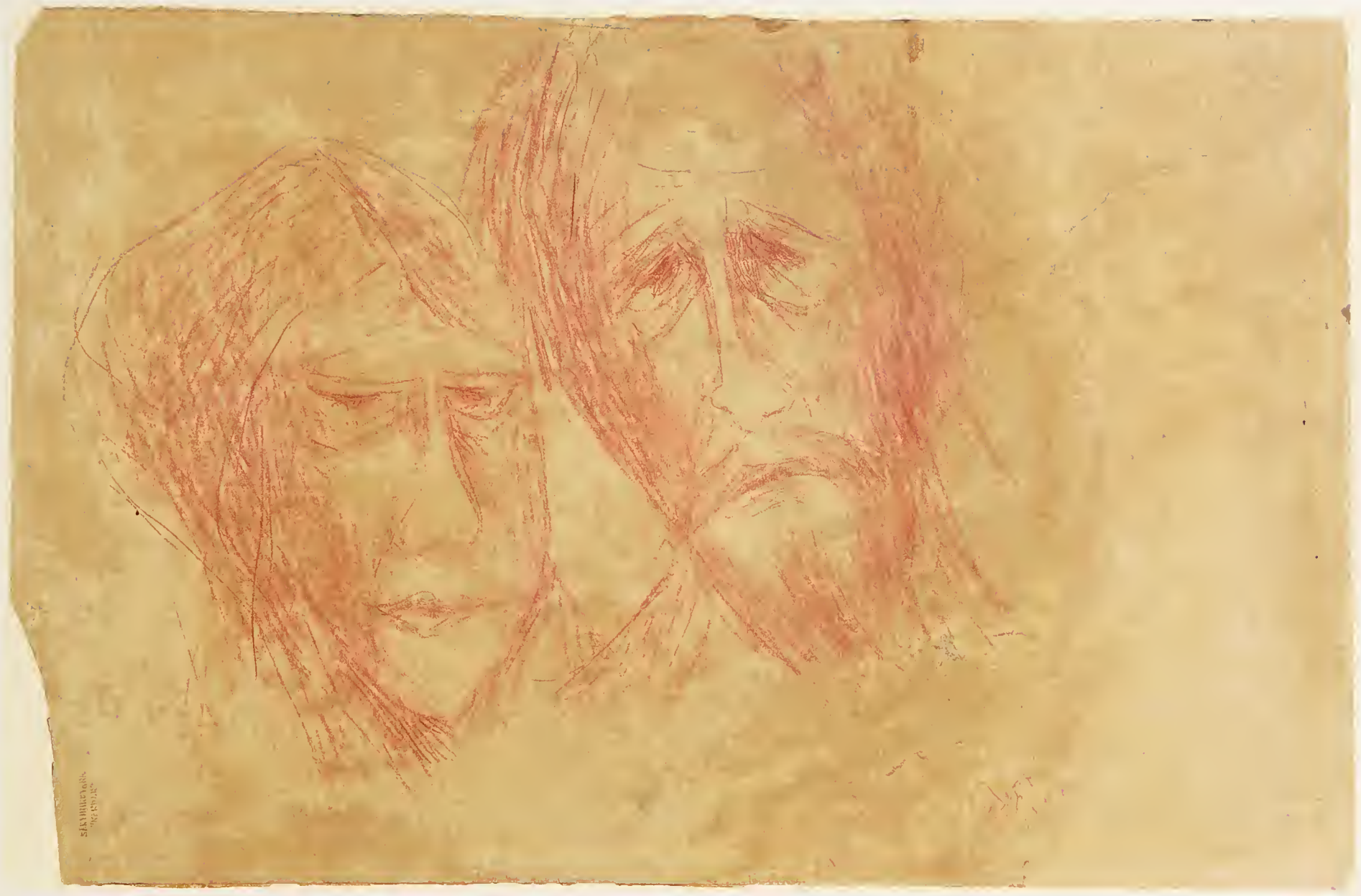


Plate 515
Pastel on paper 28.2 x 42.8 cm
6.8.1940



Plate 516
Pen and ink on paper 23.5 x 19.7 cm
6.5.1940



Plate 517
Ink on paper 28.9 x 20.9 cm
Sept. 1940









Top Plate 518
Pencil on paper 28.8 x 21.5 cm
c.1940

Bottom Plate 519
Pencil on paper 28.8 x 21.5 cm
c.1940

Top Plate 520
Pastel on paper 28.8 x 21.5 cm
c.1940

Bottom Plate 521
Pastel on paper 28.8 x 21.5 cm
c.1940









Top Plate 522
Pencil on paper 28.8 x 21.5 cm
*c.*1940

Bottom Plate 523
Pastel on paper 28.8 x 21.5 cm
*c.*1940

Top Plate 524
Pastel on paper 28.8 x 21.5 cm
*c.*1940

Bottom Plate 525
Pastel on paper 28.8 x 21.5 cm
*c.*1940



Plate 526
Pen and ink and pastel on paper 28.8 x 21.4 cm
Sept. 1940



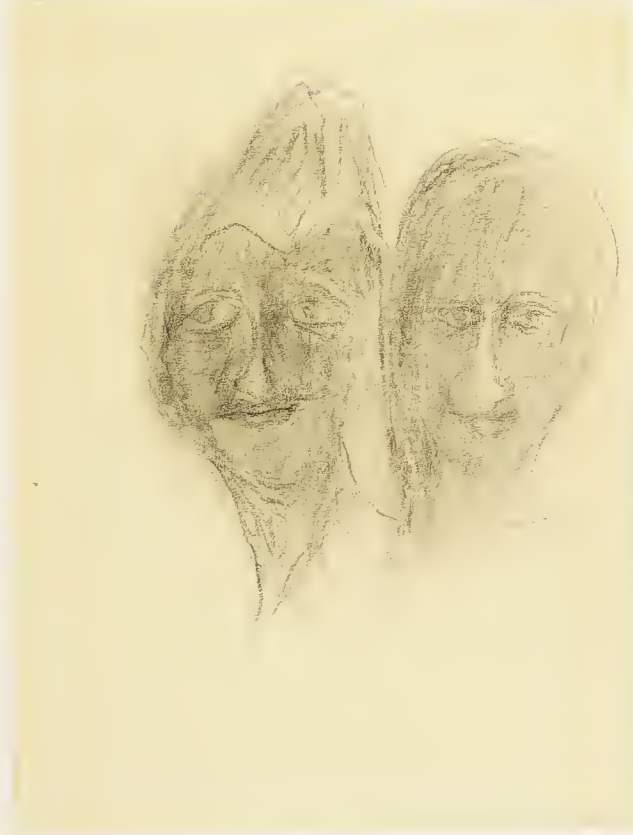
Plate 527
Pastel on paper 28.8 x 21.5 cm
c.1940



Plate 528
Pencil on paper 20.5 x 13.8 cm
14.9.1940









Top Plate 529
Pencil on paper 28.8 x 21.4 cm
c.1940-41

Bottom Plate 530
Pastel on paper 28.8 x 21.5 cm
c.1940-41

Top Plate 531
Pastel on paper 28.8 x 21.5 cm
c.1940-41

Bottom Plate 532
Pen and ink and pastel on paper 28.8 x 21.5 cm
c.1940-41



Top Plate 533
Pencil on paper 25.2 x 35.5 cm
*c.*1940-41

Bottom Plate 534
Pastel on paper 25.3 x 35.5 cm
*c.*1940-41









Top Plate 535
Pen and ink and pastel on paper 28.8 x 21.5 cm
*c.*1940-41

Bottom Plate 536
Pastel on paper 28.8 x 21.6 cm
*c.*1940-41

Top Plate 537
Pastel on paper 28.8 x 21.5 cm
*c.*1940-41

Bottom Plate 538
Pastel on paper 28.8 x 21.5 cm
*c.*1940-41



Plate 539
Pencil on paper 35.5 x 25.3 cm
June 1941



Plate 540
Pastel on paper 17.3 x 24.4 cm
19.5.1941

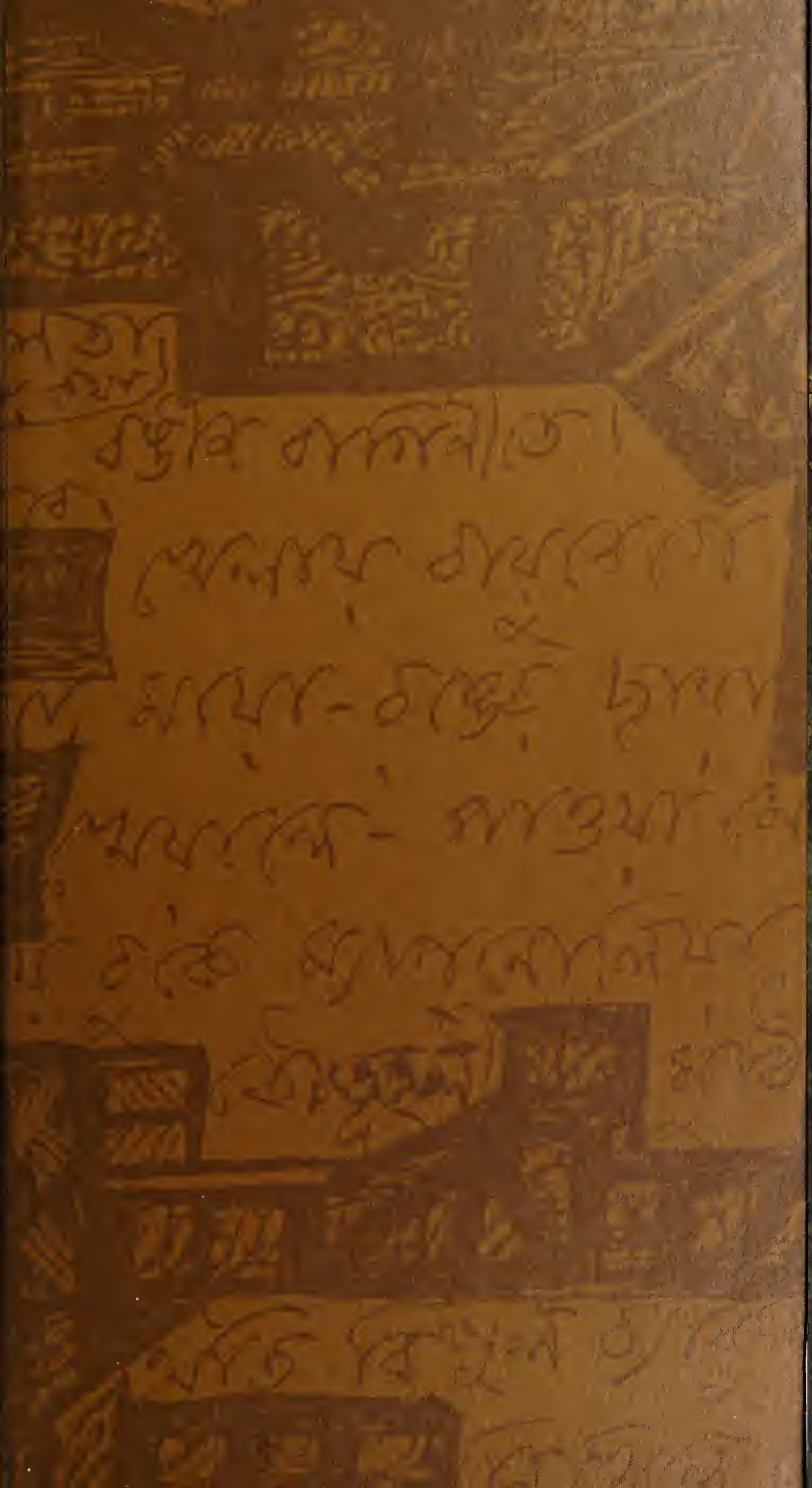


Plate 541
Pastel on paper 25.3 x 35.5 cm
2.6.1941



Plate 542
Pastel on paper 35.5 x 25.3 cm
2.6.1941





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